

THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 2160.

LONDON, SATURDAY, MARCH 20, 1869.

PRICE
THREEPENCE
Stamped Edition, 4d.

UNIVERSITY COLLEGE, LONDON.

MATRICULATION EXAMINATION OF THE UNIVERSITY OF LONDON, JUNE, 1869.

The subjects required for this Examination will be included in the Courses of Instruction given in the College Classes of Greek, Latin, English, French, German, Mathematics, Physics, and Chemistry—during the ensuing Summer Term, commencing on March 2nd.

Prospectuses, containing further information, may be obtained on application at the Office of the College, which is very near the Gower-street Station of the Metropolitan Railway.

JOHN ROBSON, B.A., Secretary to the Council.
March 1st, 1869.

ROYAL HORTICULTURAL SOCIETY, SOUTH KENSINGTON, W.

Mr. WILLIAM PAUL'S SHOW OF SPRING FLOWERS, OPEN THIS DAY, Saturday, March 20th. Band of Royal Guards. Admission, 2s. 6d.

MUSICAL UNION, 1869.—TICKETS, with Records of 1868, have been sent to Members. Admissions for Hon. Members and their Families will be ready in a few days. Any questions will be rectified on addressing a letter to J. ELLA, a Victoria-square, S.W.

SOCIETY OF FEMALE ARTISTS' EXHIBITION OF WORKS NOW OPEN, Gallery, 9, Conduit-street, Regent-street, Ten till dusk. Admission 1s.; Catalogue 6d. Will close Saturday, April 3rd.

THE LIFE COSTUME ACADEMY, Tuesdays and Fridays. Instructor, W. H. Fisk, Esq. Visitor, George D. Leslie, Esq. R.A.

LONDON INSTITUTION, Finsbury-circus.—ON MONDAY, the 22nd, and THURSDAY, the 25th inst., LECTURES will be delivered by Prof. BRAYLEY, F.R.S., F.R.A.S., Principal Librarian, 'On the Nature of the Sun as recently investigated by Astronomers and Spectroscopists, and on the Phenomena attending the Total Eclipse of August 1st, 1868, being the two evenings not filled up in the printed list for the season.

ON THURSDAY, April 1, and each succeeding Thursday, until May 20, LECTURES will be delivered by Prof. BENTLEY, F.R.S., 'On the Characters of our Common Garden and Wild Plants,' as already announced. The Lectures commence at Six p.m. Gentlemen or Ladies wishing to become eligible for election as Proprietors of the London Institution may apply for information to the Honorary Secretary.

By order, THOMAS PIPER, Hon. Sec.
March 13, 1869.

LONDON INSTITUTION, Finsbury-circus.—The additional Educational Arrangements for the present season comprise a COURSE OF TWELVE LECTURES by Prof. HUXLEY, LL.D., F.R.S., 'On Elementary Physical Geography,' commencing MONDAY, April 12, and to be continued each succeeding Monday, at Four o'clock in the afternoon. Proprietors are entitled to personal admission to these Lectures, and will receive Tickets for the admission of one person for each medal.—Tickets of admission for Pupils of Schools or others may be obtained at the Institution, by payment of 2s. for the course for each person. By order, THOMAS PIPER, Hon. Sec.
March 13, 1869.

HIBBERT TRUST.—Two SCHOLARSHIPS will be awarded on this Foundation after the next Examination, provided that two Candidates are declared by the Examiners to be duly qualified.

The next EXAMINATION will be held at University Hall, Gordon-square, London, on MONDAY and WEDNESDAY, the 22nd, 23rd and 24th days of November, 1869. Candidates must furnish satisfactory evidence of age, graduation and other points, the experience of which will be obtained on application to the SECRETARY of the TRUST; and the Names and Addresses of all Candidates must be sent to the SECRETARY, at University Hall, on or before October 1, 1869.

HENRY P. COBB, Secretary.
University Hall, Gordon-square, March 13, 1869.

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44, West Strand, March, 1869. EDMD. E. ANTROBUS, } Secs.

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LONDON, SATURDAY, MARCH 20, 1869.

LITERATURE

The Life of Edmund Kean. From Published and Original Sources. By F. W. Hawkins. 2 vols. (Tinsley Brothers.)

A generation has passed away since the greatest actor of modern times was carried to his grave in Richmond Churchyard. For Edmund Kean's contemporaries, Mr. Procter (Barry Cornwall) wrote a sketchy, and as some think a not too generous, life of the inimitable tragedian. Various biographical notices of him followed at intervals. And now—to refresh the memories of such of Kean's contemporaries as survive, and to give a more full and elaborate portrait of the long-departed glory of the theatre to a new generation which knows no master-mind upon our many stages—Mr. Hawkins has written a work which manifests zeal, industry, exercise of critical power, and a somewhat over-abounding generosity of spirit.

There is one especial point of view in which these volumes will be found useful. Whenever an old admirer of Edmund Kean speaks with enthusiasm of him who was identified with Shylock, Richard, Hamlet, Lear and Othello, he is taunted with being a *laudator temporis acti*. He is treated with no more candid courtesy than Dryden had for the old gentlemen of his time, who, he said, because they had supped in their salad days with Ben Jonson, in the Apollo, foolishly thought themselves capable of defining the dramatic quality of Mr. Dryden and his fellows. So, too, the Parisians who praised the *Arlequin* of Dominique were censured by those who thought his successor, Gherardi, was as great in that once famous character—no trace of which stage personage lives in the mute dancer of modern pantomime. They who deplore that the great throne of tragedy is unoccupied are met with the remark, that they can only praise that to which they were long accustomed, and that doubtless, when Edmund Kean was young, the old stagers showered their wreaths of honour on Kemble and his school. Mr. Hawkins has rendered excellent service in showing that such an idea is entirely without foundation. When Edmund Kean first burst upon the town, there was scarcely the faintest protest against the all but universal acclamation with which he was saluted as the master of his art. The whole Kemble school perished out of sight and hearing before the energy, earnestness, fire, and the truthful nature of Kean. Far be it from us to say that the older school was without great qualities. What was best of that quality resided almost exclusively in Mrs. Siddons. The "paw and pause" which Mrs. Crawford noticed as its peculiarity seems to have been most prominent in John. Charles Kemble was no tragedian at all, but a comedian, whose weak voice marred his very best intentions. They all, however, had distinct enunciation; and an excellent thing it is. John Kemble's pronunciation, indeed, made dreadful assault and battery on many English words; but however he and his uttered the words, they were clearly audible, though in Charles the voice was thin as a thread. A modern actor shall deliver Hamlet's instruction to the players, violate all the rules in the laying of them down, and be only half heard even when loudest.

Edmund Kean found universal acceptance at a time when critics were extremely severe, wonderfully well qualified for their task, and had no personal acquaintance with the actors whose qualities they measured. It could hardly be otherwise. The new actor desired to be measured by the highest standard, and he was

found equal to the height. He did not ask a footing at Drury Lane, and time to develop. Young as he was when he brought fortune to that theatre, in 1814, he asserted his equality with the greatest actors he had seen; and he was found to be more than equal—superior. In the older days, however great an actor might be in the plays of ordinary authors, he was never considered as having consummated his greatness till he had proved himself an intelligent interpreter of Shakspeare's sentiments and a noble representative of Shakspeare's heroes. Run over the names of some of the most distinguished actors on our stage, and you will find that, however famous they might be in various parts, they were most famous for their excellence in representing Shakspearean characters. From Betterton to Edmund Kean—the Alpha and Omega of our drama—this has been eminently the case; and most especially was it the case in those two actors. In dealing with the former, Cibber dwells especially on his grandest and most perfect representations, namely, the Shakspearean. He praises the tender pathos of Betterton's Hamlet, the jealous rage of his Othello, the flashing fire of his Hotspur, the sublimity of his Macbeth, the vigour of his Falstaff, and the majestic calm of his Brutus. So does Mr. Hawkins deal with Edmund Kean and the qualities of his acting when representing the principal characters in Shakspeare's plays. When we read in Cibber the words, "Should I tell you that all the Othellos, Hamlets, Hotspurs, Macbeths, and Brutuses, whom you may have seen since his time, have fallen far short of him, this still would give you no idea of his particular excellence,"—we think how well Mr. Hawkins might have thus argued touching Edmund Kean. Indeed, this sentiment is not wanting in his book; and, moreover, he adds to it, more thoroughly than Cibber could do with regard to Betterton, details and criticisms which draw the later actor nearer to those who would fain look upon him as closely as such means will allow.

Like Thomas Betterton, Edmund Kean loved the art he practised. Indeed, without such love there is no true artist. Kean, moreover, had generous, brotherly feeling for his fellows in the craft. Without such feeling the designs of the poet can never be efficiently carried out on the stage. The actor who plays as if it were a condescension, rather repulsive to himself than otherwise, to endure companionship with less skilled colleagues, and to share with them the office of interpreting Shakspeare, is not a true master of his art. It is well remembered how the somewhat exclusive selfishness of Mr. Macready checked the impulses of his fellow actors; and when Mrs. Fanny Kemble told the world in her 'Journal' that she despised the stage, loathed her craft, and spat at the applause for which she so humbly curtsied, the world saw at once what was lacking in that otherwise clever lady to raise her to a level with her more illustrious and more highly-endowed aunt, Mrs. Siddons. Now, Edmund Kean went heart and soul into his work, was earnest with his fellows, treated them as comrades, and passionately loved the applause which was to him ample guerdon for all his study and labour. It is of such stuff that the genuine artist is made. Mr. Hawkins has not lost sight of this point: he perhaps insists upon it a little too pertinaciously; and his enthusiasm would occasionally bear a little toning down. But it is in some sense an additional proof of Edmund Kean's power that enthusiasm for him as the last of the line of great dramatic artists is caught up and cherished by a young

writer who never saw the idol at whose shrine he so prodigally flings incense.

Apart from enthusiasm and an occasional addiction to what is known as "fine writing"—faults easily amended—the whole story of Kean's glorious and dolorous life is well told. As regards the public, it was not a long dramatic life, from 1814 to 1833, and that period was much reduced by frequent withdrawals from the stage through illnesses caused by acts which left him more leisure than desire to bring his calm discretion to repentance. It was a career that, after untold endurance, burst forth in glory and ended in darkness. It was the old story of the going up like a rocket and coming down like the stick; but the light, shed for a time, dazzled and delighted the world, and the very memory of it is an exquisite pleasure to old playgoers. Mr. Hawkins says that one of his objects in writing this biography was "to prove that the fine comprehension of Shakspeare's tragic characters which now prevails is in great measure to be attributed to Kean's strong conceptive power and intuitive grasp of his author's sense." In this object we find Mr. Hawkins, in popular phrase, "quite at sea"; for where is there a fine comprehension of Shakspeare's tragic characters manifested on the stage? And can it be said of such comprehension as there is on the part of many worthy and conscientious players that it springs from Edmund Kean? He was a master, but he made no school. Inferior players used to imitate and to exaggerate the way in which, as Othello, he literally seemed struck "all of a heap" when Iago bade him beware of jealousy. It was their cue—or, at all events, what they could most easily do—to imitate his hoarse utterances, but no human organ but his ever gave such inconceivable harmony to the passage beginning with "Farewell the plumed troop." It was tremblingly full of exquisite tenderness, a passionate tenderness and a sad calm sorrow, that used to make the hearts of his hearers betray themselves at their eyes. The actor's lips seemed to shed music,—such music never so attuned on human lips before or since. There was no imitating such quality as this: still, imitators abounded, and players whose delivery of the "Farewell" was like sweet bells jangled, failed quite as fully when they tried Kean's great points made by the utterance of a few monosyllables or a single word. Of these were "Well, as you guess?" "Is that the law?" the "Good night, my Lords!" on waking from the reverie in which, as Richard, he drew the plan of the battle-field with the point of his sword; and, we may add, the look of impotent hatred with which, in Shylock, he swept his enemy when ordered to refund the money, give up half his estate, and become henceforth a Christian. These points were tried by Kean's imitators. We still see them tried by respectable actors, but they are points which now make no impression; whereas, in the old days, audiences used, as it were, to lay in wait for them, prepare for their reception, and eagerly seek to be thus pricked into ecstasy. But these were not what constituted Kean's greatness. He had a mind akin to the poet's, and therefore was among actors what Shakspeare was among dramatists. This was the reason why, even in the last sad days of fitful brilliancy, Kean could fill the house to overflowing. He even then impressed his audiences with the conviction that his like would never be seen again by them, or perhaps by succeeding generations. Managers grew rich from the very exhibition of the glorious wreck; and it might be said of Kean what Martial said of the favourite gladiator of the amphitheatre, "Hermes divitiæ loca-

riorum." The final wreck might have consoled the Kembles for all their jealousy when the argosy was first afloat in triumph on the waters. Mrs. Fanny Kemble is here to be excepted. She rendered some justice to the actor who overthrew the Kemble school. The creed of her family, she said, would not let them believe in Kean as a great actor; but she confessed that his genius was great, his powers original and striking, his finest effects once seen were never to be forgotten. She thought, indeed, that he lacked perfect conception of a part, rested on points, and so left his characters without consistency and unity. This is quite erroneous; but Mrs. Fanny Kemble is perfectly just when she says:—"Kean is gone,—and with him are gone Othello, Shylock, and Richard."

Among things to be corrected in Mr. Hawkins's work is the old legend of Kean having been educated at Eton. When that young wandering Arab was fixed there, the author cannot determine; but an application to the books would undoubtedly show that the story is groundless. Another fault to be amended is a certain confusion of terms. Mr. Hawkins, narrating the actor's eventful *début* as Shylock, notes "his fine Italian countenance, the lightness of his step, the piercing brilliancy of his eye"; and adds thereto that "his personal disadvantages were so great" as to render success dependent on "sheer excellence." Often, too, the passages are over-long and involved,—a defect which may be made good in a second edition. With this, there is a disposition to disparage actors contemporary with Kean whose equals would now be accounted on the stage as rare phenomena. No one who remembers Young will agree with the author that Kean extinguished him when they played together, as he *did* put out the light of Lucius Junius Booth. Young kept his ground till he gracefully retired with all his well-earned honours still about him; and his Iago was not of the quality which Mr. Hawkins describes it, though it was not equal to Kean's gayer, franker villain. It was after Kean's manner, but something overdone, that Mr. Stuart played Iago when Mr. Gustavus Brooke flashed his brilliant false promise on the agreeably surprised town, as Othello.

Like Pope and others, who saw both Betterton and Garrick, there were many persons who saw both Garrick and Edmund Kean; among them, Mrs. Garrick herself:—

"Octogenarians may remember the face so faithfully delineated by Mr. Cruikshank appearing in a box at Drury-lane or Covent Garden on the occasion of a new actor's first appearance, the manager prompting her to say that the '*débutant*' reminded her of David in order that the representation might impress itself favourably on the audience; but in the case of Edmund Kean she spoke sincerely, he *did* remind her of Garrick, and resembled him in manner more than any actor she had ever seen. She immediately pronounced him her husband's legitimate successor; sent him fruit from Hampton, and rewarded him for the impression which his Richard produced upon her by presenting him with the Garter, stage jewels, and various paraphernalia worn by Garrick in the character. Nor did the respect she paid to Edmund stop here. When he dined with her at Adelphi Terrace, she assigned him, with a grave solemnity of manner, a particular chair for his accommodation. 'Why this one in particular?' he asked, and the old lady in reply informed him that it was Garrick's favourite chair.—'Yes, sir, David's favourite chair, *his* chair; think of that. You are the only person I think worthy of sitting in it.' A firm friendship between the old lady and the young actor speedily took place; and to Mrs. Garrick, who was often to be seen a welcome visitor at the actor's house, Kean was wont to communicate his professional troubles. On one occasion he complained to her of the inaccurate

observation of the critics in their notices of his conceptions, readings, points, and other peculiarities. 'These people,' he said, 'don't understand their business; they give me credit where I don't deserve it, and pass over passages on which I have bestowed the utmost care and attention. Because my style is easy and natural they think I don't study, and talk about the 'sudden impulse of genius.' There is no such thing as impulsive acting; all is premeditated and studied beforehand. A man may act better or worse on a particular night, from particular circumstances; but although the execution may not be so brilliant, the conception is the same. I have done all these things at country theatres, and perhaps better, before I was recognized as a great London actor; but the applause I received never reached as far as London.'—'You should write your own criticisms,' replied the old lady; '*David always did.*' So far from maintaining the authority of his statement that 'there was no such thing as impulsive acting,' Kean frequently proved exactly the contrary. He studied his characters with the greatest anxiety and care; but he frequently rejected the premeditated course, and played in a manner that even his wife, before whom he constantly rehearsed, had not the least conception of. When asked his reason for so doing, he replied, 'I felt that what I did was right. Before I was only rehearsing.'"

Here is a good illustration of the actor's modesty and of his sense of fellowship with his humbler brothers in the craft. It refers to the time of his first appearance in London:—

"Just after he had gone off the stage in one of the scenes of *Richard III.*, and 'while the thundering applause of the house was rushing after him like an overwhelming torrent,' he caught sight of a subordinate performer, dressed as a menial in the play of which he was the hero. 'Do you not remember me, my friend?'—'No, sir,' returned the man, somewhat startled at such an unexpected interrogatory; 'I fear that I cannot claim the honour of having ever been known to you.'—'You mistake. Don't you recollect when you played the part of — at Drury-lane, that a little boy bore up your train?—I was that little boy.' The story of the man who claimed to be a brother actor with Garrick, saying, 'When you played Hamlet I played the Cook,' is precisely the reverse of this."

Mrs. Garrick's admiration of her husband was even greater than that of Kean for George Frederick Cooke, of whom he used to tell the following characteristic stories:—

"When George Frederick was playing at Liverpool the managers found great difficulty in keeping him sober; but, after repeated transgressions, he solemnly promised not to offend again during his stay. In the evening of the day upon which the promise was made, Cooke was not to be found when wanted for Sir Pertinax Macsycophant; the audience grew impatient, the manager stormed, and all was in 'most admired disorder.' After a long search the manager discovered him at a pot-house near the theatre, where he was drinking with great composure and perseverance out of a very small glass. 'Oh, Mr. Cooke,' exclaimed the irritated manager, 'you have again broken your solemn promise; did you not tell me you would give over drinking?' Cooke surveyed the manager with the most provoking coolness, and said, 'I certainly did make such a promise, but you cannot expect a man to reform all at once, I have given over drinking in a great measure, and the incorrigible player held up the small glass to the manager's nose. This was not the only anecdote of his predecessor which Kean related with infinite relish. Cooke was playing Macbeth one night at a Scottish theatre, when the manager, seeing that he was greatly exhausted when the fifth act came on, offered him some whisky in a very small thistle glass, saying at the same time, by way of encouragement, 'Take that, Mr. Cooke; take that, sir; it is the real mountain dew; that will never hurt you, sir.'—'Not if it were vitriol,' rejoined Cooke, significantly, as he swallowed it."

Among the most interesting of the original passages in this Life must be reckoned the contributions of Kean's medical friend at Rich-

mond, Dr. Smith. They enable us to see more than has hitherto been seen of the player's later wrestling with life on the stage, and of his inner life at home. Dr. Smith thus writes:—

"On the 19th of February, 1831, he was announced to play Othello at Drury Lane. On the morning of that day he told me that he felt so unwell as to find it necessary to send his secretary, Mr. Lee, up to London, with an apology for his inability to perform. To re-assure him, I promised to accompany him if he would go. His eye brightened as he replied, 'It would give me great confidence to know that you were behind the scenes; so I will.' I afterwards found it impossible to go with him in his post-chaise, but I promised to be at the theatre in less than an hour after him. He went. Contrary to my expectations, I was able to reach the theatre before the performance commenced. The announcement that I was Mr. Kean's medical adviser gained me immediate admission to the back of the stage, and, upon going into the tragedian's dressing-room, I found him seated in the chair before the glass, an attendant colouring his face for Othello, and a goblet of hot brandy-and-water upon the table in front of him. His dressing-room was still haunted by noble and distinguished visitors, some of whom were smoking and drinking with him. Kean seemed very pleased to see me, and, in answer to my inquiries, said that he felt well enough to go through with his part. I pointed to his brandy-and-water, and shook my head. 'Ah,' he returned, with a melancholy smile, 'until four years ago I could play without that, but I can't do Othello now without it.' He played very finely, and the audience were in ecstasies. In the fifth act he was nearly exhausted, and when the curtain fell I found that he was very feeble. His post-chaise, standing outside, ready to start for Richmond, attracted the attention of the people as they went out, and a crowd assembled to see him drive off. It was a beautiful night, and they waited patiently until the tragedian, having washed a part of the brown complexion of the Moor from his face, and exchanged his rich Oriental dress for that of the nineteenth century, came out. As he issued from the stage-door they gave him a tremendous cheer; he was then swiftly caught up, and carried in triumph to the post-chaise. 'Hi! Stop!' I cried, thinking that the coachman, who did not know that I was there, would drive off without me. 'Let that gentleman pass through, will you?' said Kean to some of the crowd; 'he is my medical adviser.' The words were no sooner out of his lips than I found myself lifted off *terra firma*, and in the twinkling of an eye deposited by the side of my patient in the post-chaise. He appeared not at all unused to demonstrations like these, and seemed to enjoy my amazement very much. We then drove off at full speed."

And here the curtain begins to descend to soft music and tears:—

"His whole life at Richmond was one of self-reproach; and as an illustration of this, a further extract from Dr. Smith's communications to me will be acceptable to the reader. 'I used to see him every day. One evening, in the summer of 1832, I crossed the green and went into his house, the door being open. In the twilight, I saw the figure of Mr. Lee, not very clearly defined, standing at the door of Mr. Kean's sitting-room. The secretary, who was attentively listening to something, raised his finger to enjoin silence. The tragedian was sitting at his piano, accompanying himself to an inexpressibly beautiful singing of 'Those Evening Bells.' Next he sang with exquisite sweetness and pathos one or two of Moore's melodies, after which he repeated 'Those Evening Bells.' At first he sang with great clearness; but gradually his voice became plaintive in the extreme, —then tremulous,—then thick, as if with emotion. It slowly died away, and a dead silence followed. I softly opened the door and went in. His head was bowed down upon the piano, and as he raised it on hearing my approach, a moonbeam fell upon the keys of the instrument, showing me that they were wet with tears.'"

We will not take leave of Mr. Hawkins's book without remarking that additional value

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is conferred upon it by the insertion of some of the fine original old criticisms which were written upon the hero by foremost men of their time. They will, for many reasons, well repay perusal. Not less, certainly, may be said of the book itself, which, though not without faults, will be received with a full measure of sympathy on the part of all who feel an interest in a glorious, but we fear a defunct, art.

A Third Year in Jerusalem: a Tale illustrating Customs and Incidents of Modern Jerusalem; or, a Sequel to 'Home in the Holy Land.'
By Mrs. Finn. (Nisbet & Co.)

'A Third Year in Jerusalem' is a sequel to Mrs. Finn's little story called 'Home in the Holy Land,' the scene of which was laid in Zion. Rachel, Miss Brandon, and the other personages of her first story, turn up again in this book. Mrs. Finn explains that, though her characters are drawn from the life, the tale is not to be read as a piece of her own family history. She sought her materials on the spot which was once her home—the English Consul's house, in the Moslem quarter of Jerusalem—the ancient Bezetha, over against the present Seraglio. But she uses this material with a due respect to the feelings of living men and women. Her scenery is real, and her manners and costumes are true; but the curious reader of her volume must not expect to find sketches of the actual Pasha, Bishop and Consul in her pages.

There is not much story. Walter, the artist, falls into love for Rachel, and the respectable Mr. Selwyn does the same with the fair narrator; so that the last chapter ends with a double wedding at the new English church on Mount Zion; but we care very little, and Mrs. Finn means us to care very little, for the loves of her heroes and heroines. She wants us to see the domestic life of Jerusalem—to see how the Greeks and the Jews quarrel, how the pilgrims catch the holy fire, how the multitude winds down the Jordan valleys, and how the serene Pasha keeps the peace among his master's Christian subjects. And what she tries to do she succeeds in doing; though we are of opinion that she would have done still better had she thrown her romance in the fire, and written out her experiences in the simpler form of sketches. She knows the Holy Land so well, that every word she wrote in the direct method of description would have been interesting for its own sake. Palestine needs no adventitious interest.

Mrs. Finn's special purpose in this volume is to do more justice to the Jews in Jerusalem than the race generally receives from men. She is a woman, and has, we fancy, sacred blood in her veins. We sympathize in her desire that a fairer estimate should be formed of the position and prospects of the poor Jew in Zion. The following passage of small-talk at an evening party in Jerusalem is hardly a caricature of the nonsense current in oriental societies:—

"Can you tell us, Miss Russell," interrupted Mrs. Bond, who liked to hear herself talk, "who was that strange man that they baptized in church on Good Friday? Was he a Turk?" "He was an Oriental Jew," "Ah! We went on Friday to see the Jews cry up against the walls. It was very affecting, was it not, Lady Oldham?" "Do they make many converts from among the Jews?" "I suppose not," said Mrs. Bond. "The missions would be too poor to give the Jews all the money they would require to change their religion. Of course, it is only an affair of money." "Money," said I, rather indignantly, as I thought of poor Abraham, and Judah, and others, "has nothing to do with it; but the converts are not very many, because it is a most difficult thing for a Jew to

know anything about Christianity."—"Oh! as for the Jews," said Lady Oldham, with more energy than I expected from her previous reserve, "they are a bad set. I give them up altogether. It is all very well to send missions to the heathen; but the Jews are a hardened people. Everything has been done for them—sermons, and missionaries, and schools, and they won't believe. I give them up altogether; they are reprobate. It is no use to try to do them any good."—"Pray, Lady Oldham, may I ask, have you any Jewish acquaintances, or have you ever tried to do any of them any good yourself?"—"No, indeed, I have not."—"Then you will allow me to say that I have made acquaintance with a good many of that nation, and have friends who know more of them than I do, and I have a very different opinion of them from yours. Many of them are most estimable persons." Lady Oldham looked politely incredulous; but a young gentleman beside her said, "You don't mean to say that the Jews are not the meanest, greediest, most avaricious people on the face of the earth?"—"Or," asked another of the bystanders—it was so novel to hear the Jews defended—"that they are not the cruellest people in the world? Only think of their using Christian blood in their Passover bread! I was assured in Wallachia the other day that they do so."—"Excuse my contradicting you; but that charge was brought against them here last year, and fully disproved. It is contrary to their religion to use blood at all."—"Indeed! yet everybody believes that they do use it. But surely you don't mean that there can be anything noble in such people as one hears of, for example, in Houndsditch, or, as I saw last year at the election, when they tried to get their Jewish member into Parliament for London—a rabble of the lowest of the low?"—"Allow me to ask you another question. Should you like foreigners to judge of our nation by the specimens one sees in an election mob?" The gentlemen laughed. "Oh, dear, how shocking!" cried Mrs. Bond. "But their money-loving avarice?"—"That may be true of some among them; but I have known as noble instances of habitual generosity among Jews as among English."

With Mrs. Finn's views, it was right for her to marry her hero, Walter, to a beautiful Jewess. Of course she knows her own intentions better than we know them; but as mere critics, we may be pardoned for saying that we care nothing for all this English love-making and marrying in Jerusalem; and that we trust Mrs. Finn will tell us what we want to hear about Palestine in a more direct and simple manner.

The Ring and the Book. By Robert Browning.
Vols. II., III. and IV. (Smith, Elder & Co.)

At last, the *opus magnum* of our generation lies before the world—the "ring is rounded"; and we are left in doubt which to admire most, the supremely precious gold of the material or the wondrous beauty of the workmanship. The fascination of the work is still so strong upon us, our eyes are still so spell-bound by the immortal features of Pompilia (which shine through the troubled mists of the story with almost insufferable beauty), that we feel it difficult to write calmly and without exaggeration; yet we must record at once our conviction, not merely that 'The Ring and the Book' is beyond all parallel the supremest poetical achievement of our time, but that it is the most precious and profound spiritual treasure that England has produced since the days of Shakespeare. Its intellectual greatness is as nothing compared with its transcendent spiritual teaching. Day after day it grows into the soul of the reader, until all the outlines of thought are brightened and every mystery of the world becomes more and more softened into human emotion. Once and for ever must critics dismiss the old stale charge that Browning is a mere intellectual giant, difficult of comprehension, hard of assimilation. This great book is difficult of compre-

hension, is hard of assimilation; not because it is obscure—every fibre of the thought is clear as day; not because it is intellectual,—and it is intellectual in the highest sense,—but because the capacity to comprehend such a book must be spiritual; because, although a child's brain might grasp the general features of the picture, only a purified nature could absorb and feel its profoundest meanings. The man who tosses it aside because it is "difficult" is simply adopting a subterfuge to hide his moral littleness, not his mental incapacity. It would be unsafe to predict anything concerning a production so many-sided; but we quite believe that its true public lies outside the literary circle, that men of inferior capacity will grow by the aid of it, and that feeble women, once fairly initiated into the mystery, will cling to it as a succour passing all succour save that which is purely religious. Is it not here that we find the supremacy of Shakespeare's greatness? Shakespeare, so far as we have been able to observe, places the basis of his strange power on his appeal to the draft of humanity. He is the delight of men and women by no means brilliant, by no means subtle; while he holds with equal sway the sympathies of the most endowed. A small intellect may reach to the heart of Shakespearean power; not so a small nature. The key to the mystery is spiritual. Since Shakespeare we have had many poets—poets, we mean, offering a distinct addition to the fabric of human thought and language. We have had Milton, with his stately and crystal speech, his special disposition to spiritualize polemics, his profound and silent contemplation of heavenly processions. We have had Dryden, with his nervous filterings of English diction; and we have had the so-called Puritan singers, with their sweetly English fancies touched with formal charity, like wild flowers sprinkled with holy water. In latter days, we have been wealthy indeed. Wordsworth has consecrated Nature, given the hills a new silence, shown in simple lines the solemnity of deep woods and the sweetness of running brooks. Keats and Shelley caught up the solemn consecration, and uttered it with a human passion and an ecstatic emotion that were themselves a revelation. Byron has made his Epimethean and somewhat discordant moan. Numberless minor men, moreover, have brightened old outlines of thought and made clear what before was dim with the mystery of the original prophet. In our own time, Carlyle—a poet in his savage way—has driven some new and splendid truths (and as many errors) into the heart of the people. But it is doubtful, very doubtful, if any of the writers we have named—still less any of the writers we have not named—stands on so distinct and perfect a ground of vantage as to be altogether safe as a human guide and helper. The student of Wordsworth, for example, is in danger of being hopelessly narrowed and dwarfed, unless he turns elsewhere for qualities quite un-Wordsworthian; and the same is true of the students of Milton and of Shelley. Of Shakespeare alone (but perhaps, to a certain extent, of Burns) would it be safe to say, "Communion with his soul is ample in itself; his thought must freshen, can never cramp, is ever many-sided and full of the free air of the world." This, then, is supremely significant, that Shakespeare—unlike the Greek dramatists, unlike the Biblical poets, unlike all English singers save Chaucer only—had no special teaching whatever. He was too human for special teaching. He touched all the chords of human life; and life, so far from containing any universal lesson, is only a special teaching for each individual—a sibylline riddle, by which each man may educate himself after his own fashion.

We should be grossly exaggerating if we were to aver that Mr. Browning is likely to take equal rank with the supreme genius of the world; only a gallery of pictures like the Shakspearean group could enable him to do that; and, moreover, his very position as an educated modern must necessarily limit his field of workmanship. What we wish to convey is, that Mr. Browning exhibits—to a great extent in all his writings, but particularly in this great work—a wealth of nature and a perfection of spiritual insight which we have been accustomed to find in the pages of Shakspeare, and in those pages only. His fantastic intellectual feats, his verbosity, his power of quaint versification, are quite other matters. The one great and patent fact is, that, with a faculty in our own time at least unparalleled, he manages to create beings of thoroughly human fibre; he is just without judgment, without pre-occupation, to every being so created; and he succeeds, without a single didactic note, in stirring the soul of the spectator with the concentrated emotion and spiritual exaltation which heighten the soul's stature in the finest moments of life itself.

As we have said above, the face which follows us through every path of the story is that of Pompilia, with its changeful and moon-like beauty, its intensely human pain, its heavenly purity and glamour. We have seen no such face elsewhere. It has something of Imogen, of Cordelia, of Juliet; it has something of Dante's Beatrice; but it is unlike all of those—not dearer, but more startling, from the newness of its beauty. From the first moment when the spokesman for the "Other Half Rome" introduces her—

Little Pompilia, with the patient brow
And lamentable smile on those poor lips,
And under the white hospital array
A flower-like body—

to the moment when the good old Pope, revolving the whole history in his mind, calls her tenderly

My rose, I gather for the gaze of God!

—from the first to the last, Pompilia haunts the poem with a look of ever-deepening light. Her wretched birth, her miserable life, her cruel murder, gather around her like clouds, only to disperse vapour-like, and reveal again the heavenly whiteness. There is not the slightest attempt to picture her as saintly; she is a poor child, whose saintliness comes of her suffering. So subtle is the spell she has upon us, that we quite forget the horrible pain of her story. Instead of suffering, we are full of exquisite pleasure—boundless in its amount, ineffable in its quality. When, on her sorry death-bed, she is prattling about her child, we weep indeed; not for sorrow—how should sorrow demand such tears?—but for "the pity of it, the pity of it, Iago!"—

Oh how good God is that my babe was born,
—Better than born, baptized and hid away
Before this happened, safe from being hurt!
That had been sin God could not well forgive:
He was too young to smile and save himself.
When they took, two days after he was born,
My babe away from me to be baptized
And hidden awhile, for fear his foe should find,—
The country-woman, used to nursing babes,
Said "Why take on so? where is the great loss?
These next three weeks he will but sleep and feed,
Only begin to smile at the month's end;
He would not know you, if you kept him here,
Sooner than that; so, spend three merry weeks
Sung in the Villa, getting strong and stout,
And then I bring him back to be your own,
And both of you may steal to—'we know where!'"
The month—there wants of it two weeks this day!
Still, I half fancied when I heard the knock
At the Villa in the dusk, it might prove she—
Come to say "Since he smiles before the time,
Why should I cheat you out of one good hour?
Back I have brought him; speak to him and judge!"
Now I shall never see him; what is worse,
When he grows up and gets to be my age,
He will seem hardly more than a great boy;
And if he asks "What was my mother like?"

People may answer "Like girls of seventeen"—
And how can he but think of this and that,
Lucia, Maria, Sofia, who titter or blush
When he regards them as such boys may do?
Therefore I wish some one will please to say
I looked already old though I was young;
Do I not . . . say, if you are by to speak . . .
Look nearer twenty? No more like, at least,
Girls who look arch or redder when boys laugh,
Than the poor Virgin that I used to know
At our street-corner in a lonely niche,—
The babe, that sat upon her knees, broke off,—
Thin white glazed clay, you pitted her the more:
She, not the gay ones, always got my rose.

How happy those are who know how to write!
Such could write what their son should read in time,
Had they a whole day to live out like me.
Also my name is not a common name,
"Pompilia," and may help to keep apart
A little the thing I am from what girls are.
But then how far away, how hard to find
Will anything about me have become,
Even if the boy bethink himself and ask!

Extracts can do little for Pompilia: as well chop a hand or foot off a Greek statue. Very noticeable, in her monologue, is the way she touches on the most delicate subjects, fearlessly laying bare the strangest secrecies of matrimonial life, and with so perfect an unconsciousness, so delicate a purity, that these passages are among the sweetest in the poem. But we must leave her to her immortality. She is perfect every way; not a tint of the flesh, not a tone of the soul, escapes us as we read and see.

Only less fine—less fine because he is a man, less fine because his soul's probation is perhaps less perfect—is the priest, Giuseppe Caponsacchi. "Ever with Caponsacchi!" cries Pompilia on her death-bed,

O lover of my life, O soldier-saint!

And our hearts are with him too. He lives before us, with that strong face of his, noticeable for the proud upper lip and brilliant eyes, softened into grave melancholy and listening awe. What a man had he been, shining at ladies' feasts, and composing sonnets and "pieces for music," all in the pale of the Church! In him, as we see him, the animal is somewhat strong, and, prisoned in, pricks the intellect with gall. Little reck he of Madonna until that night at the theatre,

When I saw enter, stand, and seat herself,
A lady, young, tall, beautiful, and sad.

Slowly and strangely the sad face grows upon his heart, until that moment when it turns to him appealingly for succour, and when, fearless of any criticism save that of God, he devotes his soul to its service.

There at the window stood,
Framed in its black square length, with lamp in hand,
Pompilia; the same great, grave, griefful air
As stands 't the dusk, on altar that I know,
Left alone with one moonbeam in her cell,
Our Lady of all Sorrows.

The whole monologue of Caponsacchi is a piece of supreme poetry, steeped in lyrical light. The writer's emotion quite overpowers him, and here, as elsewhere, he must sing. In all literature, perhaps, there is nothing finer than the priest's description of his journey towards Rome with Pompilia, that night she flies from the horror of Guido's house. Every incident lives before us: the first part of the journey, when Pompilia sits spell-bound, and the priest's eyes are fascinated upon her,—

At times she drew a soft sigh—music seemed
Always to hover just above her lips,
Not settle,—break a silence music too!

the breaking dawn,—her first words,—then her sudden query—

"Have you a mother?" "She died, I was born."
"A sister then?" "No sister." "Who was it—
What woman were you used to serve this way,
Be kind to, till I called you and you came?"

—every look, thought, is conjured up out of the great heart of the lover, until that dark moment when the cat-eyed Guido overtakes them. What we miss in the psychology Pompilia herself

supplies. It is saying little to say that we have read nothing finer. We know nothing whatever of like quality.

In a former review we gave a sketch of the general design of the work, explaining that, of the twelve books into which it is divided, ten were to be dramatic monologues, spoken by various persons concerned in or criticizing the Italian tragedy; and the remaining two a prologue and epilogue, spoken in the person of the poet himself. The complete work, therefore, is noticeable for variety of power and extraordinary boldness of design. All the monologues are good in their way, the only ones we could well spare being those of the two counsel, for and against Guido. These, of course, are extraordinarily clever; but cleverness is a poor quality for a man like Robert Browning to parade. The noblest portions of the book are 'Giuseppe Caponsacchi,' 'Pompilia,' and 'The Pope.' The last-named monologue is wonderfully grand—a fitting organ-pedal to close such a book of mighty music; and it rather jars upon us, therefore, that we afterwards hear again the guilty scream of Guido. It seems to us, indeed, if we are bound to find fault at all, that we could have well dispensed with about a fourth of the whole work—the two legal speeches and Guido's last speech. To the two former we object on artistic grounds; to the latter, we object merely on account of its extreme and discordant pain. Yet in Guido's speech occurs one of the noblest touches in the whole work—where Guido, on the point of leaving his cell for the place of execution, exclaims—

Abate,—Cardinal,—Christ,—Maria,—God . . .
Pompilia, will you let them murder me?—

thus investing her at the last moment with almost God-like power and pity, in spite of the hatred which overcomes him,—hatred similar in kind, but different in degree, to that which Iscariot may be supposed to have felt for the Master. Nor let us forget to record that the poet, in his bright beneficence, has the lyric note even for Guido. We are made to feel that the "damnable blot" on his soul is only temporary, that the sharp axe will be a rod of mercy, and that the poor, petulant, vicious little Count will brighten betimes, and be saved through the purification of the very passions which have doomed him on earth. No writer that we know, except Shakspeare, could, without clumsy art and sentimental psychology, have made us feel so subtly the divine light issuing at last out of the selfish and utterly ignoble nature of Guido Franceschini.

Fault-finders will discover plenty to carp at in a work so colossal. For ourselves, we are too much moved to think of trifles, and are content to bow in homage, again and again, to what seems to us the highest existing product of modern thought and culture. Before concluding, we should notice one point in which this book differs from the plays of Shakspeare,—i. e. it contains, even in some of its superlative passages, a certain infusion of what Mr. Matthew Arnold once called "criticism." So far from this "criticism" being a blot upon the book, it is one of its finest qualities as a modern product. We cannot enlarge upon this point here, though it is one that is sure to be greatly enlarged upon in publications with more space at their command; but we should not conclude without explaining that the work is the more truly worthy to take Shakspearean rank because it contains certain qualities which are quite un-Shakspearean—which, in fact, reflect beautifully the latest reflections of a critical mind on mysterious modern phenomena.

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Memoir of Alexander Thomson, of Banchory.
By the Rev. George Smeaton. (Edinburgh,
Edmonston & Douglas.)

If ever the lines fell in pleasant places to any Scotch Christian, they certainly did so to Alexander Thomson at Banchory House, a beautiful country seat, near the mouth of the Dee, in the immediate vicinity of Aberdeen. From the first to the last page of his biography, from the day of his birth to that of his death, he seems to have been blessed with every comfort and exempted from nearly every cross. The catalogue of his blessings does certainly somewhat move one to envy; and how he could have become so good a man without enduring any great fight of affliction is theologically perplexing. From beginning to end one does not see a crook in his lot, except it might be the crozier of the Pope, which his Protestant soul abhorred. He did indeed make a few little troubles for himself, like most too prosperous men, but they were hardly worth printing. Take an example from his diaries:—"Feb. 1st, 1864—Very uncomfortable all day; glanced over 'From Matter to Mind'—a villanous book if it were not utterly absurd." If the worthy Scotchman had been condemned to read through modern biographies, he would oftener have been "very uncomfortable all day," and have found few transitions from matter to mind.

Take two other examples—first, that of June 3, 1861: "Rainy day; prevented going to Parkhill. Read whole of Jowett's 'Essay on Inspiration'; utterly bad and full of ignorance." Second, that of the 15th to the 20th of December, 1861: "Began to read Darwin; like not the commencement of it.—16th. Darwin most unsatisfactory.—20th. Finished Darwin: proves nothing: one uninterrupted repetition of a baseless theory without a fact to stand on." If all gentlemen who have been readers of current books were to make similar diaristic entries, the world would soon be as full of valueless criticism as it is of valueless books.

A large portion of the 548 pages before us consists of letters and details about matters which are utterly uninteresting to the general public—such as particulars of the disruption in the Scotch Church, the pet history of sundry Free Church movements, and Mr. Thomson's opinions on social evils, prisons, punishment, sabbath observance, universities and colleges of Aberdeen, Roman antiquities, Popish dogmas, the Catacombs, cabinet shells, antique stones, and local meetings. There may be some Scotchmen, and more Scotch ladies, who will read the pages upon these topics with interest and at leisure. Our own comment after looking through them all is—"Very uncomfortable all day."

On one favourite Scotch subject we hope we may never again be wearied and discomfited, and that is "Non-intrusion and the Free Church." Compared with this the Roman Catacombs are cheerful, and the abominations of Popery quite refreshing. There seems to be an end of everything else—even of the long Convent case just decided; but of the end of the history of the Scotch Free Church there is no prospect—at least, until two or three generations die out.

It is marvellous that so acute a Scot as Mr. Thomson did not repudiate the plain though fashionable inconsistency of visiting Rome, of witnessing, and thus encouraging the Church shows, and then writing about and reproaching them. If they are bad, idolatrous or ridiculous, why go so far to see them? If they are worth a good man's presence, why should he abuse them?

That frivolous people or enthusiasts may approve of and go to see them is intelligible enough; but that zealous Scottish Protestants should frequent St. Peter's, and join in Popish practices, while regarding them as in the highest degree objectionable, is really surprising. If all Protestants would leave these ceremonies to Romanists, as Romanists leave theirs to Protestants, they would far more effectually show their dislike than by epistolary reprobation. One is frequently struck with this blind inconsistency. Here, for instance, is an ultra-Protestant Scottish gentleman of whom his biographer says, "the sight of Popery had not blunted his Protestant feelings, but inflamed and intensified them." And again, "he saw Rome like Luther, and, like the Reformer, was repelled by all he saw. He felt the utmost aversion to the external histrionic substitute which was put in the place of living Christianity, and to the idolatrous practices which met his eye on every side." Then why on earth did he go to see them? Why did he not stay at Banchory, and hear a gospel preacher? Rather than remain at home, he puts himself in the very centre of what his soul abhors. He travels for many days over sea and land to witness what he intensely dislikes. He believes Popery to be the worst of existing idolatries, yet does his best to uphold it. This same gentleman twice visited Rome, spent a good deal of time and money there, and actually paid for all the medals commemorating the slaughter of the Huguenots which he could obtain. It is, then, manifest that he did his utmost, all unwittingly, to encourage the very system he denounced and detested. May we not say to every such inconsistent tourist—

Just stay at home,
And leave to Rome
Her Pope and her Saint Peter;
And thus, dear Sir,
I do aver
You will most fitly treat her!

Mr. Thomson, as already hinted, was an orthodox Christian, and one of the strict Scotch type. He was, however, pleased to hear sermons only of a certain kind. "He would often say of the sermons which he heard out of Scotland that the preacher was a good man, and only wanted the Shorter Catechism." This reminds us of an incident related to us by a friend, who permitted his coachman (an ultra-Calvinist) to attend with himself the ministrations of a late eminent preacher: "What did you think of the great doctor to-day?" inquired his master, of Thomas, the coachman. "Well, sir," replied the latter, "I thought he would be an excellent preacher, if he only understood the Gospel!"

The social honours which Mr. Thomson enjoyed were very pleasant to himself and his friends, but the public will hardly care to know that he was made Convener of the county of Aberdeen, and previously Dean of Faculty in Marischal College. He was highly esteemed by the Queen and the Prince Consort, and he entertained the Prince at Banchory House, when his Royal Highness was President of the British Association at its meeting in Aberdeen. Mr. Thomson details all the particulars of the royal visit, and adds that he subsequently had the honour of conversing with the Queen for more than a quarter of an hour.

Thus passed his happy threescore years and ten; as happily as they could pass to him, and as usefully, perhaps, as might be expected of a wealthy gentleman of his creed and calibre. He died a Christian, and left a good name as well as a good fortune to his successors. Forty-three years, if we remember rightly, he lived happily with his wife, and, as we said at first, it is hard to find a crook in his lot. It

must be said at last, that it is equally hard to find any lively incident in his ample biography. Having turned over the big book a dozen times in vain for an enlivening extract, and after some hesitation about giving a page or two on Prison Discipline by way of sample, we close the volume with one quotation of a few lines about Dr. Page's late geological lectures—part of a book, we presume, which we recently noticed:—

"I can only judge of Mr. Page's lecture from the newspaper report; and from it Dr. Dun will have a very easy task in refuting his blunders. Like all these infidels of the present day, just a congeries of such groundless assertions of facts which have no existence but in their own imaginations, and then a fine theory built upon this foundation, which, of course, tumbles to pieces when the assertions are examined and shown to be myths."

It is to be feared that Dr. Page was the cause of another "most uncomfortable day" to Mr. Thomson. Unhappily, it is only on these uncomfortable occasions that the worthy gentleman displays any gustable vigour.

Perhaps three short citations of a similar character may be amusing:—

"July 8 (1834). Read all of Lyell I intend to read. I dislike and disapprove this book exceedingly."

"Sept. 25. Putting papers and letters in order. Burnt Channing's works."

"Oct. 27. Find O'Brien one of the strangest farragos I ever read; some learning and research, but put together in the most inconclusive manner; professes to be a believer, but contradicts the Bible where it suits him."

Why do rich men read those books which they find so unedifying? Professional critics unhappily are by conscience bound to read dull Memoirs of 548 pages. Having performed this thankless duty ourselves, we conclude with an extract from our own diary for three days:

"Feb. 24. Pleasant day; felt thankful for small mercies. Big book arrived—'Memoir of Thomson of Banchory,' by Prof. Smeaton. Read 213 pages. Shocking headache."

"Feb. 25. Read 198 pages more of 'Thomson of Banchory.' Not a page to quote. Good man, but dreadfully dull; wished the Scotch Church somewhere. Think such a great book the greatest social evil."

"Feb. 26. Most uncomfortable day. Burnt 'Thomson of Banchory'; kept ashes to send to the Pope; shall ask for a Huguenot medal, and suggest new one for myself, with this inscription, 'Thomsoni Banchoriensis Combustio. Kalend. Feb. 26, an. sal. 1869, ex dono Sacro-Sanct. Pat. P. IX. Cum Indulg. Plen.' Ought to have burnt Thomson the first day; but shall get Indulgence and a valuable new medal."

History of Grant's Campaign for the Capture of Richmond (1864-1865). By John Cannon. (Longmans & Co.)

THE chief character of this story is General Grant; the main plot is the struggle of his army for the capture of Richmond, from the time when it crossed the Rapidan in the spring of the fourth year of the mighty War of Secession, until, twelve months later, Lee's army of Northern Virginia, out-numbered and despairing, fell back from its defences, so long and stubbornly held. But around this main action of the drama are grouped the minor events,—Sherman's "great march" from Atlanta to the sea, Sheridan's conquest of the Shenandoah Valley, the political moves in Washington and Richmond, the hopes and fears of the armies and people on either side, and the personal characteristics of the chief actors,—so skillfully that this small volume forms a complete and thoroughly interesting history of the last year of the grand contest. There is much to praise, notably the honesty of the writer. Sympathising

with the North rather than the South, he has yet stated his facts fairly—a rare circumstance with the historians of contemporary wars—and has searched and weighed the literature of both sides with remarkable impartiality. And Mr. Cannon is not dull. When we have said so much in his favour, we have the less hesitation in saying that the value of his book is reduced by the absence of a map. Every war, the American War as much as any, is a geographical as well as an historical subject, and no history of military events should ever be written without the accompaniment of maps specially prepared. This is even more a question for the publishers than the author; and if Mr. Cannon's work sees a second edition, it is to be hoped this solitary defect will be remedied.

The campaign of Grant against Richmond affords no striking example of superior offensive strategy. The student who wishes to see what Grant could do, should rather study him in the smaller theatre of war about Vicksburg, where his change of base by means of his steam transports stands as a remarkable example of original and successful generalship. Yet we now not only know that this scheme, as Mr. Cannon tells us, was considered too rash by President Lincoln, but within the last few weeks we have heard how Grant's recall was actually decided upon when the news of his success arrived. Having gone so far as this in his disapproval, to the knowledge of his subordinates in the Government, the President showed no small amount of moral courage in his avowal, "You were right, and I was wrong," which preceded Grant's promotion to a Major-General's rank.

Vicksburg, followed by Chattanooga, raised Grant to that wonderful height in American esteem which was marked by his appointment to the highest military command under the President, with the old English title of Lieutenant-General. And what a strange army it was to command. Vastly different from the ill-disciplined mob that had fled at the first battle of Bull Run, superior even to the armies which McClellan had led away discomfited from the York Town Peninsula, and containing many well-tried, well-organized troops, it was yet necessary to publish an order to those men in the army, "who refuse to do duty on the ground that their term of service has expired," that they would "instantly be shot without any form of trial whatever"; while the punishments for minor offences were such as would horrify the most rigid martinet in the British army. Absence without leave brought ten hours' march, carrying a knapsack and log of wood weighing forty pounds. Drunkards were "bucked and jagged," that is to say, a stick was put into the mouth, with a string passed from each end round the back of the head; while the hands were tied together, and placed over the knees, a stick being run under the knees and over the arms, in the position so well known to boys in the game of "cock-fighting." One would be buried up to his neck in a grave, with a board at his head: Here lies the body of George Mars, who fell dead (drunk), on such and such a date. Among the men thus kept in order moved, at the same time, those noble agents of that noble Sanitary Commission, which, sustained by voluntary subscriptions, had already succeeded in turning the camps from seats of disease and death into more than ordinarily healthy residences.

It was with such an army that Grant advanced across the Rapidan to inaugurate that policy which may best be described in the words of his own report:—"First, to use the greatest number of troops practicable against the armed force of the enemy, preventing him

from using the same force at different seasons against first one and then another of our armies, and the possibility of repose for refitting and producing necessary supplies for carrying on resistance. Second, to hammer continuously against the armed force of the enemy and his resources, until by mere attrition, if in no other way, there should be nothing left to him but submission." Well did Grant understand how the Confederates had used their advantages to destroy the armies of the North, that were "like a balky team, no two ever pulling together"; well might he mistrust the separation of his forces, except such as he gave to his trusty lieutenant, Sherman; and well might he calculate on ultimately by "attrition" wearing out the small forces of his opponents; but woe to the army that it is to afford the element of friction, for that must needs lose thousands where its adversary loses hundreds.

And so it was; for though Stonewall Jackson, that peerless soldier who had in a few days defeated three armies in succession, each nearly equal to his own, lay now in his grave at Lexington, marked only by a tiny Confederate flag, "not larger than a lady's handkerchief," there were others in the Confederate ranks no less worthy to do battle to superior forces. Lee was there, that simple, cordial soldier; Ewell, Jackson's beloved lieutenant; Stuart, the frank, gentle, and fearless cavalry leader, so soon to die a soldier's death; Early, Longstreet, Ambrose Hill,—but why mention more, when their names are written in the history of that glorious defence of the Wilderness, Spottsylvania, Cold Harbour, Petersburg, with forces then far overestimated by their assailants,—how much overestimated we have only lately ascertained?

Advancing with his 50,000 men, Lee encountered on the 5th of May, 1864, the 120,000 soldiers of Grant; and then commenced in the tangled thickets of the Wilderness those terrible days of forest fighting so disastrous to the Federal army. More than 15,000 Federals fell in two days of indecisive fighting; and the Confederates only retired from the field to make a stand again at Spottsylvania. And a bloody one it was to be. On the fourth day, when the patriots of New York were "guessing" that Grant was even greater than Washington—"for Washington made the country, but Grant is making it all over again, and putting in all the new improvements"—that unshrinking commander was again attacking his enemy, and passing his Sunday evening amid the wounded and dead on the field. Then followed those days of desperate attack on the rough earth and timber fortifications, so ably thrown upon under the personal supervision of Lee, himself an engineer officer. Tuesday night saw the Federals fall back sullenly from the breastworks with a loss of 10,000 more troops. And at last, when Thursday, the eighth day of battle, came, and the stubborn foe is partly driven back, another 10,000 have to be added to the tale of Federal losses.

Then came the retreat on the old battle-fields where two years before McClellan had fought and marched; and the North is so much nearer to its goal. But it is only geographically nearer; an assault on the works of Cold Harbour costs 13,000, and convinces Grant, who has been rightly accused of not here distinguishing the difficult from the impossible, "that the Confederate position could not be attacked without too great sacrifice of life." Next came a pause when, so near Richmond, only five miles from their end, the Federal hosts were encamped before the enemy's lines which they could not pierce; while the opposing soldiers, that were ready to fire at each other at a moment's notice on receiving their officers' command, would

establish temporary truces at their outposts, prefaced by the invariable "How are you, Johnny?" or "How are you, Yank?" that meant good fellowship and barter for the present, to be exchanged for mutual slaughter at an hour's notice. Who can read this, and forget Carlyle's peasants of Dumdudge "each with a gun in his hand"?

We cannot follow Mr. Cannon through the succeeding events,—till, the attack on the front entrance into Richmond failing, Grant moves round to the "back door," barred by those admirable entrenchments of Petersburg. First attacked on the 15th of June, 1864, these lines were not pierced till the 2nd of April, 1865, when Lee, seeing his army melting away, had made a desperate attack and been repulsed,—when Sheridan had driven in his right, "bursting like a tornado" on the flank and rear of the position at Five Forks,—and when Grant had advanced in irresistible force. Then Lee telegraphed to Davis, "My line is broken in three places, and Richmond must be evacuated;" and "the death-throes of that city in its condition of capital of the Confederate States commenced."

President Davis was in his accustomed place amidst the usual congregation in the St. Paul's Presbyterian Church. The service was proceeding quietly, when a messenger suddenly entered the church, made his way up the aisle, and placed in Mr. Davis's hands a sealed packet. Mr. Davis broke the seal, and read the message; then he arose, and, under the eyes of the whole congregation, left his pew, and walked somewhat unsteadily out of the church. Agitated whisperings passed from mouth to mouth, and intuitively every one seemed possessed of the dreadful secret of the sealed despatch.

Petersburg and Richmond were evacuated, and the retreating army finally surrendered to that steadfast and persevering General who knew how to temper victory with mercy, who treated his fallen foes with courtesy and honour, and to whom the nation has now wisely confided the task of re-constructing the divided Union, and of consolidating that peace which he then stated was his first desire. Under these circumstances, Mr. Cannon's book has special interest. In the midst of the fulsome flattery which waits on the success of the President, it is pleasant to find a truthful picture drawn by an honest man; and still more pleasant to find it so ably painted as in the book whose title heads our notice.

Brazil and the River Plate in 1868. By William Hadfield. Showing the Progress of those Countries since his former Visit in 1853 (Bates, Hendy & Co.)

WHEN we read in the Preface with which Mr. Hadfield has favoured us, that "his work makes no pretension to literary merit," we are inclined to ask, why should it not? Why should not the author have exerted himself to make his pages pleasant reading as well as instructive? Surely his journeys with Capt. Burton and the agreeable persons of whom he speaks ought to have been productive of stories worth telling, and an incentive to take pains in telling them. A plain "narrative descriptive of the progress of the countries specially referred to" ought at least to have been free from such expressions as "these kind of places"; "availing of an opportunity, we left Rio." We cannot see why a book of statistics should be a slovenly production, badly arranged, without proper headings to the chapters, and without index or map.

But though bound to say that Mr. Hadfield's picture of Brazilian and Argentine progress would have been much better had he taken more pains with it, we must add, that there is

a good deal of information sprinkled through his desultory chapters. It is encouraging to know, at this moment particularly, that emigration is going on rapidly to the wide regions watered by the Paraná and its sister rivers, and that the inducements to emigrate thither are every day increasing. The account of the rapid extension and prosperity of railways in Brazil and the Confederation must interest every one, and we are glad to know that since the Report given by this author at p. 164 was written, the financial position of these works has very much improved. Mr. Hadfield says—

"It will be seen from these reports that all the guaranteed railways are exposed to difficulties arising out of the special character of the relations existing between the various companies and the Government, and that Senhor Sobragy, the talented manager of the Dom Pedro Segundo Railway, has been sent to England to try to come to terms with the companies. In my opinion, however, nothing short of the Government taking over the railways, giving in exchange a guaranteed stock, can ever meet the requirements of the case, or bring these concerns out of their present unfavourable position. It would be useless to recapitulate here the causes of their failure. Certainly no fault can be laid to the charge of the Government, which has acted in perfect good faith towards them, and done probably more than any other Government ever did or would do to assist undertakings of this or any other kind. Rashness, ignorance, and bad advisers have led to most of their difficulties, and with such proofs of the mismanagement of railway directors on our home lines, no one will be surprised at the unsuccessful result of their management of lines abroad."

But these unfavourable anticipations are contradicted by the recent rise in the value of the shares of the Brazilian railway companies, a rise justified by the rapid increase of receipts. Thus, the receipts of the Bahia Company for the latter half of 1868 show an increase of one-third over the receipts of the corresponding period of 1867.

The Buenos Ayres Great Southern Railway is earning a dividend of 7½ per cent., and an extension of it is in contemplation, which, it is said, will bring an equal amount of traffic at half the cost of construction. But we must own that the railway which interests us most in this part of South America is the Central Argentine, which is to be carried on to Cordova. If it be true, as is here stated, that the climate of the sierras above Cordova is curative of pulmonary complaints, an antidote to tubercular disease, then all the world is interested in seeing this railway extension accomplished. We recommend Dr. Scrivener's Report on the sanitary character of the Andine heights to all patients with consumptive tendencies.

Those who are interested in South American politics will find some useful remarks on the Paraguayan war in Mr. Hadfield's book, which, we hope, will be cast into better form should it reach a second edition.

NEW NOVELS.

Paul Wynter's Sacrifice. By Mrs. Duffus Hardy. 3 vols. (Hurst & Blackett.)

EVER and again at long intervals in the swollen stream of literary fiction—amongst tales of characterless weakness or positively hurtful qualities, tales that regarded apart from the finer productions of their artistic kind seem to justify the disdainful censure which is too indiscriminately poured by grave people on works of romance-writers—there appear stories so nobly planned and finely finished, so richly charged with humour and poetry, that after perusing them the sympathetic critic is more disposed to extol them with undue enthusiasm than to balance their defects against their

merits with judicial coolness. In this select class of exceptionally good novels we do not hesitate to place 'Paul Wynter's Sacrifice,' a story so far superior to anything which has come previously from its author, that on comparing it against Mrs. Hardy's earlier works we are induced to liken her to a mining speculator who, after spending vast sums of treasure and labour to comparatively small profit in boring into the earth's crust, at last sinks a shaft into the vein which, remunerating him for all his past endeavours, endows him with wealth beyond his most sanguine hopes. Not that apology is needful for the lady's previous books of prose fiction. Contrasted against clever stories of average merit, 'A Hero's Work' and 'A Casual Acquaintance' were considerable successes, notable in achievement and yet richer in promise, which has on the present occasion been fulfilled; but 'Paul Wynter's Sacrifice' is one of those prose poems which seldom appear without making a distinct mark in literary annals, and acquiring a measure of permanent popularity to which the merely clever tale, however startling in plot and brilliant in treatment, never attains.

By natural incidents that account satisfactorily for whatever is unusual in their immediate consequences, Mrs. Hardy, in the opening of her story, puts into sharp contrast and exceptional intimacy two families of widely separate social grades: the family of an honest, manly Cornish yeoman, whom we are inclined to think the finest character of the book; and the family of a well-descended territorial magnate, whose only daughter, Margaret Brookland, the heroine of the narrative, forms a romantic friendship with Lucy Nutford, the farmer's daughter. Thus brought together, the Nutfords and Brooklands maintain an intercourse which, though contradictory to ordinary experience, is a reasonable sequel to probable occurrences; and the two girls are the central figures of a drama in which Paul Wynter, the exponent of the virtuous principle, and Joel Craig, a villain of a somewhat conventional type, play the prominent parts customarily assigned by romantic art to heroes and villains—alternately increasing the happiness and aggravating the miseries of the two households, whilst they contend with each other in a long and terrible struggle that threatens at times to bring destruction on themselves and all in whom the story makes us take an affectionate concern. From his first appearance in the second chapter, Paul Wynter, the doer of the self-sacrifice which ultimately brings him a suitable reward, is an effective character; but he contributes quite as much to the perplexity of readers as to the action of the story, until the narrative reveals the dismal secret of the young surgeon's life, who, whilst possessing all the qualifications for the achievement of success, steadily refuses to avail himself of proffered openings to professional advancement, in order that he may doctor poor people in Clerkenwell and officiate as medical attendant at the House of Detention, where his own father is undergoing penal discipline for breach of trust and forgery. A Cornish gentleman of honourable name and originally of good estate, Mr. Treherne was induced by Joel Craig to perpetrate the crime which his accomplice subsequently fixed upon him; and when the aged felon is doing daily duty with his companions in degradation, he receives such proofs of sympathy and filial dutifulness as can be prudently rendered to him by his son, who, under the assumed name of Paul Wynter, and of course under circumstances which conceal his parentage from the prison authorities, has obtained the post of medical attendant to the prisoners. In this statement

of Paul Wynter's intercourse with his degraded parent the reader sees only a portion of the son's self-sacrifice, who began his course of filial duty by surrendering wealth to indemnify the sufferer from his father's crime and, in persisting in the line of action which he has marked out for himself, looks forward to a life of obscure toil unshared by the companionship of the woman whom he loves. This woman is Margaret Brookland; and with admirable art does Mrs. Hardy display the growth of mutual love between Margaret and Paul, whilst the latter abstains from declaring the affection which he deems himself bound by honour to withhold from her knowledge, and the former is exposed to influences that are designed to render him an object of her suspicion and aversion. Their few interviews during this period of trial are excellently described, but none of them is touched in more skilfully than the conversation which occurs during Paul's brief visit to Brooklands. By the help of Paul, who becomes her counsellor, Margaret finds work for head, heart and hand; but scarcely has she made the first steps to a happier and more fruitful existence when she is severed from her prudent adviser by Joel Craig, who brings about Paul Wynter's ejection from Margaret's domestic circle, and subsequently contrives to pass himself off to Paul as Margaret's accepted lover. As it approaches a satisfactory termination, the conflict between Joel and Paul grows painfully exciting to beholders, who see Paul embarrassed and horrified by the discovery that Joel Craig is his illegitimate brother, and has brought their house to ruin and their father to a felon's doom out of revenge for the wrong done to his mother. "I had a motive," Joel cries to his dismayed brother; "a brave one, and it has answered well. Your father is mine; ask him—he will not deny it. The law recognized you as his heir; while I, the eldest born, was cast out. You ruled—I served. You bore an honourable name—your father's: I a degraded one—my mother's. I swore a day should come when you should blush for yours, as I have blushed for mine. For years and years I have waited, and I have kept my word."

Notwithstanding the excellence of the art expended on its scenes and illustrations of passion, and the intensity of the excitement which it kindles and fans to fury in the reader's mind, the fight between Joel and Paul comprises none of the portions of the story which display most forcibly the writer's capacity. For the best parts of the narrative, the reader must turn from the pages which glow with the resentments of the two enemies to the chapters in which Mrs. Hardy stirs the gentler affections and shows her perfect mastery of pathos. Romantic art has seldom given us grander and more delicate work than the interviews between Paul Wynter and his father in the House of Detention; the last hours of Claude Nutford, who dies in the old Cornish home at the moment when his artistic genius has extorted the homage of his profession; and the sublime simplicity and touching submissiveness of Farmer Nutford's grief, who, mourning for his lost boy as ambitious fathers so often mourn for the darlings on whom they have concentrated all their earthly ambition, exclaims, "I was too proud on him. I wanted him to be better nor his fathers. He had such grand, proud ways, and I was choked up wi' vanity and pride in him. I'd ha' lived half-starved, or have died on a dunghill, if I could ha' seen him lord o' the land. I know it was all vanity now. What do the prayers say, dear?—That we should do our duty in that station o' life which it pleases God to call us."—Well, I wasn't satisfied wi' that; and what the wife says is true. Lucy, I was proud o' my

boy, and the Lord took him from me. I—I can't say 'Thy will be done.' I want Him to take me home too." No less natural and pathetic than this rude language of an old man's breaking heart are the words which pass between Lucy Nutford and her brother under the very gaze of Death—words which no man, whose life has been glorified by a sister's love, and whose steps have been drawn from evil paths by the music and beauty of a sister's goodness, will read with dry eyes. And, whilst the story does so much for the peruser's highest enjoyment, it is singularly free from such little defects as are usually discernible in artistic works.

Carefully planned, so that its parts are in perfect proportion to and harmony with each other, the narrative shows signs of conscientious thoughtfulness in every phrase of its well-turned sentences. Only in two places do we notice slips which might have been prevented with advantage. The chapter 'In the Yeldon Tunnel' is unseasonably introduced at the close of the last volume, and will tend to defeat the writer's main purpose in proportion as the reader is deeply affected by its vivid picture of an appalling peril. The strength of the chapter, instead of atoning for, aggravates the offence of so untimely an introduction of matter irrelevant to the main interests of the story; since by reason of its vigour it rouses violent agitations that supersede and disperse the feelings under the undisturbed influence of which it is desirable that the reader should close the book.

Town-Talk of Clyda. By the Author of 'One Foot in the Grave,' 2 vols. (Tinsley Brothers.)

By saying that this novel is an advance on 'One Foot in the Grave,' we do not mean to imply that it is a more deadly production than the earlier tale by a writer whose achievements would not warrant us in predicting for her a brilliant career. On the contrary, 'Town-Talk of Clyda' justifies us in congratulating the author on having withdrawn from the grave the foot which she placed in it not long since. Here and there it contains scraps of skittish writing that present the reader with some quaint illustrations of feminine character and faintly-humorous incidents, but we forbear to transcribe these few and brief betrayals of capacity for the story-teller's function, since to commit them to the peruser of this notice might betray him into the blunder of asking for the book at his library. Judged as a whole, and with due allowance for its occasional gleams of intelligence, 'Town-Talk of Clyda' must be condemned as unreadable. So far as we can make any coherent narrative out of its mystifying foolishness, the tale seems to be the record of a family of showy, ill-bred and ridiculous young women who, together with a feeble-minded mother, migrate from London to a Welsh parish, after they have dropped in the social scale through losing the means to play a pitiful game of vulgar ostentation at the West End of town. Gusty, Rosy, Beator and Bellow, are the names of these young women, who, whilst striving to pass themselves off as persons of high gentility on the people who visit them in Hyde Park Square, lavish their blandishments on barristers and physicians, but speak derisively of solicitors and general practitioners of medicine as "quills" and "squills." Can such persons be found amongst the girls of the period in Hyde Park Square, or any other square of London? If such exist, we have never made their acquaintance, and certainly shall never cultivate their friendship. One thing we can say for the historian of Gusty, Rosy, Beator, and Bellow: she is unapproach-

able in the art of misquotation. Her book is peppered with false renderings of familiar words. She cannot put the feeble mamma out of her sufferings without saying "She was going where 'all would cease from troubling and all would be at rest.'" The four young women are doing badly when the story ends,—one in a Telegraph Office, another in a School of Design, and the two others at Utah. "There is nothing but sorrow in thinking of such as these poor girls," says the author, delivering an opinion in which we cordially concur. "They are warnings, not examples. 'Scornful dogs eat dirty pudding! Howard, of the Brislinton (not of the Norfolk or Carlisle) branch, got Beator a place in the Electric Telegraph office. Gusty was introduced into the School of Design by the despised Henry Grant, who had now married the lofty Laura Cust. Bellow and Rosy are now quieter than they were; the last I heard of them was that they were 'sealed,' 'sealed wives' to two Mormons at the Great Salt Lake. I do not like to think of them." Neither do we. But since the author does not like to think of them, how came she to think that we should like to read of them?

Roberts on Billiards. By John Roberts, Champion of England. Edited by Henry Buck. With Twenty Diagrams, showing in a novel manner the mode of "Playing Breaks." (Rivers & Co.)

AFTER long neglect of matters pertaining to billiards, literature has in these later years bestowed attention on the most popular and fascinating of all in-door games that require in their players correct sight, nice judgment, delicate tact and manual skill. Less than three years since, the author, known by the *nom de plume* of Captain Crawley, published 'The Billiard Book.' After a brief interval the Captain's meritorious, though in some particulars inaccurate, volume was followed by Dufton's 'Practical Billiards'; and now the Champion of England has here produced a most entertaining treatise on the pastime of which he is the greatest living master. Each of the two earlier works has commendable qualities to which the *Athenæum* rendered due recognition; but in respect to readableness and literary style they are both surpassed by the autobiographic memoirs in which the Lancashire professor recounts his most noteworthy exploits without boastfulness, gossips pleasantly about the past fortunes and departed followers of his art, and for the benefit of amateurs sets forth in concise terms, demonstrated by a few simple illustrations, his mode of playing breaks. Of the history of the game the Champion says nothing which will fail to amuse the general reader; and concerning its science he advances nothing that will not be directly profitable to the intelligent beginner. "Some peculiarities hitherto unnoticed," he remarks, in his preliminary chapter, "I have treated of, and not a few false theories are commented upon. The illustrations will be few in number, as I do not consider elaborate diagrams either necessary or desirable. One winning hazard is the same as another, so far as the point of contact is concerned, and if we except half-a-dozen or so, losing hazards greatly resemble each other. What I shall chiefly endeavour to point out is the advantage of keeping the balls in good positions, through the medium of a succession of easy strokes. To this end, I have caused two sets of diagrams to be drawn from different positions, showing a few of the most advantageous opening strokes in each break." From this announcement, the promises of which are abundantly fulfilled by the work, the billiard-

student may see what sort of instruction he may derive from the champion's pages.

As we took occasion to observe in our lengthy notice (*Athen.* No. 2019) of Captain Crawley's 'Billiard Book,' the games and appliances of the modern billiard-room are of comparatively recent adoption, though the sport is of respectable antiquity, and may be traced to one of the several ball games practised by our remote ancestors. The side-stroke, the carambole or third ball, cue-tips, slate tables and india-rubber cushions are recent improvements on the billiards of a century since; and to each of these innovations considerable opposition was offered by the veteran players of George the Third's time, who feared that "science" would suffer from every diminution of the material obstacles to the attainment of precision. And whilst the furniture and apparatus of the billiard-room have undergone reform and reconstruction, change has been no less busy in the popular esteem for the pastime which, in the memory of men who have not yet passed the middle term of life, was generally, and not unjustly, associated in the imaginations of decorous citizens with profligate habits and dangerous company. Only a few months since 'The Old Soldier'—an old professional player who began his career as a marker at Bath—observed to Mr. Roberts, "Before I enlisted and went to India, none but persons of rank, or high connexion, played billiards; ten years later, on my return, every street had its room, and every hotel its public table; the players were 'mixed' certainly, but a hundred times more numerous." The players were indeed "mixed," as the Old Soldier suggestively observes,—two chief elements of the mixture being the rascality of sharpers who haunted the public rooms for the sake of nefarious gain, and the helpless simplicity of raw boys who, in the recklessness of youthful dissipation, pitted their honest inexperience against the fraudulent craft of professional gamblers. The evils of the old billiard-room justified the abhorrence in which it was held by anxious parents; and it was not till society had taken the game from the public rooms and planted it in domestic life that it began to acquire the good name and favour it now enjoys in the majority of prosperous English households.

From being the vocation of a peculiarly repulsive class of rogues and the destruction of beardless youngsters, the game has become a source of recreation to the matrons and girls, scarcely less than to the men, of our most orderly families. No longer denounced as an incentive to immorality, it is played by clergymen, and prescribed as a salutary exercise for delicate gentlemen by physicians who, whilst recommending their fair patients to handle the cue for health's sake, do not omit to urge upon them the advisability of playing in a well ventilated room, if not with open windows, so that their lungs may inhale pure air, whilst their muscles are put into judicious action.

Of the sanction thus accorded to billiards by the faculty, Mr. Roberts gives a good instance in a story which should not escape the notice of collectors of medical *ana*. Disturbed by his wife's state of health, M. Hoguet, the Parisian banker, had recourse to Dr. Lambert, the eminent French physician, into whose ear the husband poured a doleful tale of the lady's ailments—her lassitude and want of appetite, her dejection and disinclination to take any kind of exercise, her distaste for society, and disregard of the luxuries which his wealth and affection had lavished upon her. When the physician had heard the whole of the miserable story, and had ascertained that of all the external conditions requisite for happiness Madame Hoguet

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lacked only a billiard-table, the physician said, "Listen, and we will endeavour to effect a cure. I shall prescribe but one remedy. Go at once and have your best apartment furnished with a billiard-table. Induce Madame to play, and she will soon become attached to the game. Appetite will soon follow exercise, which will also secure digestion. Then nervousness and depression will be removed; Madame will recover her wonted spirits, and Monsieur will again possess in happiness the lady who is known as an ornament to society and a treasure to the domestic circle." The prescription was acted upon, and three months after the day on which it was given the physician received good tidings of his patient, and a well-earned though munificent fee. "Cher Docteur," wrote the grateful lady, "thanks for your prescription; my obligations to you are lasting. My health is restored; my spirits better than ever. Accept the enclosed *souvenir* from your grateful Eugénie Hoguet." The enclosed offering was a cheque for ten thousand francs—perhaps the highest fee ever given to a physician for a single message of unwritten advice. Though no such instance of reasonable thankfulness and lavish remuneration to the faculty has ever occurred in our personal experience, we could point to several ladies to whose ailments a billiard-table was prescribed with the same beneficial result.

Whilst the game has grown popular in England, its acceptance on the continent and in transatlantic lands has become still more general. Every provincial town of France has its public tables, every important chateau has its room for play with ivory balls. There is no amusement on which Parisians spend more time and money. "It is estimated that there are now in Paris alone over 20,000 tables, whose gross receipts," says the *Figaro*, "are computed to amount to 12,000*l.* a day. Once the pastime of kings, it now serves to while away the idle hours of hundreds of artisans, clerks, and citizens who daily haunt the *cafés* in the vicinity of the Boulevards. The game, however, was equally in its infancy in France, as in other countries, until the invention of leather-tipped cues and the discovery of screw and twist in the early part of this century." So far as France is concerned, these important improvements on the primitive game may be confidently ascribed to M. Mingaud, a celebrated professional player, whose imprudent utterance of political sentiments resulted in his incarceration in a State prison, where he was allowed to divert himself with the pastime of which he became a master and the chief promoter. It was during his confinement that M. Mingaud, after making himself an adept in the billiard-player's art, originated the leathern tip, as a means of obviating difficulties that had repeatedly defeated his attempts at new strokes. "Then followed discoveries consequent on the invention, until his power over the balls became surprising even to himself. When almost perfect in the management of the cue, he sent it forth to the world, but kept to himself the more important features, and did not disclose them until after his release." From France Mingaud's leather-tipped cue was introduced into England, where its adoption was not effected without opposition. A considerable period, however, elapsed before this simple device, which almost rendered billiards a new game, was used in America, where it is said to have been re-invented by Lake, the celebrated mace-champion, who kept a billiard-room, and, being the son of a shoemaker, is supposed to have derived from his father the suggestion that in billiards, no less than in other fields of enterprise, the proverbial supe-

riority of leather over all other materials might be demonstrated at the cue's point.

How Mingaud, after instructing Paris in the art of managing the leather-tipped cue, astounded a company of provincial amateurs by his consummate mastery of the instrument, Mr. Roberts tells in the following story:—

"A few years later he became known as the great master of the game. He could nurse a break, screw, and cause his ball to follow with the utmost nicety and certainty. Happening once to be travelling through the northern part of France, he entered a *café*, where he found a player relating his adventures in Paris to an admiring and attentive group. His successes had been great at billiards. He had met Mingaud, who was a very fair player, but hardly the expert he had presumed he would find. Probably Mingaud could give him three in twenty-one. He had improved himself in Paris, and would show them the latest strokes. Then came a waiter with the balls, and the narrator proceeded to attempt, and lamentably fail in the demonstration of, certain hazards. After laying aside his cue, Mingaud quietly advanced, took it up, and struck the white ball, which, after contact with the red, recoiled upon him. Affecting extreme horror, he dropped the cue, and summoned the waiter, to whom he explained that when he had pushed a ball forward it ran backwards. The spectators were incredulous, and, in reply to their entreaties, Mingaud attempted another stroke, but with the same result. The balls were seized, and condemned as 'tormented by a devil,' and the waiter proceeded to obtain a new set. During his absence, Mingaud proposed a trial with the new-comer from Paris, who, only too happy, agreed to play, and, being the 'crack' of the district, to give five points' start. At first he was allowed to win, became exultant, and eventually was bold enough to express an opinion that the great Mingaud would be but a poor match for him. Suddenly the tables were turned; Mingaud played him at evens, then gave points, and eventually beat him with a start of fifteen in twenty-one. The spectators were interested at the outset because their townsman won, then amazed at the curious strokes exhibited by the stranger, who now screwed, now followed, and continued scoring, sometimes the full game, without allowing his opponent more than a single stroke. 'And now, Monsieur,' said Mingaud, addressing his discomfited adversary, 'do you feel equally certain of your ability to encounter the best player in Paris?'—'I defeated many experts there. You must be the devil. None other could possess so entire a mastery over the balls. I shall play you no more.'—'No,' replied our discoverer, 'there is no need for any further exhibition on your part. But before we part I would impress on you the great disadvantage of not speaking the truth.'—'Monsieur, I do not comprehend; I—'—'Quiet! There is no reason for a noise. My explanation is very brief. I am called Mingaud, and I think you will admit my skill is somewhat above yours. Had you not boasted so outrageously, I should have contented myself with remaining a spectator.'"

In England, Lancashire enjoys the same supremacy over all other counties with respect to billiards, that Kent has long maintained on the cricket-field. In all our northern counties the game is popular, and they all abound with amateur players of more than average proficiency; but the Lancashire lad takes to his cue in childhood with a facility and an address that distinguish him from the typical lad of every other shire. No one familiar with the great town on the Mersey needs to be told that in the public rooms of the Washington and other chief hotels of Liverpool, the amateur in billiards may, on any night of the year, witness play that will rouse his enthusiasm and envy. But of all her triumphs in the domain of billiards there is none of which Lancashire is more justly proud than her production of the present billiard-champion of England. In his ninth year John Roberts was employed in a billiard-room of the old Rotunda, Bold Street, Liverpool,

where, after six months' practice, he had acquired such knowledge of the science of the game, and such precision of stroke, that he could vanquish adult players who had spent years and acquired fame in the pursuit of the sport. "One day," writes the autobiographer of his childish achievements, "when Harry Hunt was down from London on some business connected with the table, the governor said, 'Come, Johnny, and I'll show you a few strokes.' He did not know what I could do at all, and must have expected my play was very moderate. After a dozen games, at which I won nine, he laid down his cue, and crossly said, 'This won't do; you've been idling your time, and must go to a trade.' So I did, and learned carpentering for two years. Then I felt that I must be a billiard-player, and left home; and ever since that time I have been associated with the game." If any reader is inclined to suspect the presence of an element of imaginative exaggeration in this reminiscence of the player's childhood, he will acquit the narrator of delusive boastfulness after visiting the Liverpool rooms, where Lilliputian markers—mere infants, wearing neat little jackets and white collars, and standing so few inches above the height of a billiard-table that it is marvellous how they can work a cue over the green baize—may be found, worshipping adult players who would be thought respectable cue-men in any London club. A born billiard-player, as the phrase goes, John Roberts, having relinquished the mechanical calling to which his parents endeavoured to bind him, adopted billiards as the business of his life; and no member of a perilous profession enjoys a higher reputation for skill and honourable dealing. Some of his scores off single breaks are so marvellous that, if they had not been achieved before companies of competent witnesses, we should, notwithstanding our implicit faith in the narrator's integrity, hesitate to believe on his bare assertion that he had made them. But these extraordinary achievements, besides being affairs of public notoriety, are exploits attested by conclusive evidence. In 1858, whilst playing Herst, at Glasgow, he scored 188 at a break, the score including 55 spot hazards. At Oxford in 1861, in a contest with Bowles, he "ran up 240, including 102 made in the jaws of a pocket." Whilst contending with Dutton, in 1867, at Huddersfield, he made 256 off a break; but the player's greatest score off a single break was accomplished at Saville House, also in a match with Dutton, when he "made 348 off the balls—the longest break on record." Of the other matches specially mentioned in our champion's narrative, none was more exciting to the contestants and spectators than the following "close shave":—

"Perhaps the greatest 'pull out of the fire' I ever achieved was in the year 1860 at Newmarket, in a match against Dutton. I gave 400 in 1000, and he reached 970 before I had got to 900. The betting at this point was 50 to 1 offered freely against me, and very few takers, except a friend or two of mine, who make a practice of backing me at all sorts of outside prices, even if my opponent has the break and only wants a dozen to win. Dutton opened for a losing hazard, and, failing by a sixteenth part of an inch, let me in. The balls were not well placed, but I scored, and a lucky kiss put them together, allowing me to get up to the spot, where I made over 60 and gave a miss. Presently I had another chance, and then we both played so carefully that the game was some time ere it terminated in my favour by 2 points, thus landing the welcome odds."

The reader of Mr. Roberts's account of the American game will not fail to observe that Transatlantic billiard-players, instead of using the word "cannon," retain the term "carrom"—spelling it, however, with only one *r*—which

abbreviation of French "*carambole*" was current at English tables, until we corrupted it into "cannon."

OUR LIBRARY TABLE.

The Afternoon Lectures on Literature and Art: delivered in the Theatre of the Royal College of Science, S. Stephen's Green, Dublin, in the years 1867 and 1868. (Dublin, M'Gee; London, Bell & Daldy.)

For Mr. Ruskin's contribution alone, this periodical publication of the Society, which does for Art and Literature in Dublin what the Royal Institution does for Science in London, is worth anybody's while to procure. In his "knack," as he calls it, of "setting words prettily together," he has seldom succeeded so well as on this occasion; perhaps on the dying-swan principle, for we are told that this is his "closing lecture on the subject of Art." Its special connexion with Art is, however, very slight. His strongest opponents will find little that is controversial, but, instead, a practical sermon addressed to all the world alike, which, for earnest power and artistic eloquence will be a treat to the most implacable of sermon-haters. Mr. Ruskin, however, is by no means alone in his claims to having made the volume more than readable. Mr. Mahaffy's "Three Epochs in the Social Development of the Ancient Greeks" is an interesting and original analysis of the ethical characteristics and changes of Greek social life during the Homeric, Euripidean, and Menandrian periods respectively. Prof. Jellett on 'Sir Walter Scott,' and Prof. Dowden on 'The Contrasts between Tennyson and Browning' are both excellent models of poetical criticism. Mr. Whately dissects 'Romeo and Juliet' with an elaboration that is rather too minute. The remaining lectures are by Mr. Sherlock on 'Popular Oratory,' the least satisfactory of all; by Messrs. Heron and Graves on 'Sheridan and Wordsworth' respectively, the first of which adds nothing, and the second next to nothing, to what most of their readers and hearers have probably known before; and an experiment by the Bishop of Derry in translating a portion of the *Æneid*, Book I., into Spenserian verse, which is not likely to alarm either Dryden's shade or Prof. Conington. We agree with the Bishop that there is a great deal to be said in favour of his choice of metre; but it must be a true poet, and not a learned scholar only, who takes it in hand.

The Church and the French Revolution: a History of the Relations of Church and State from 1789 to 1802. By E. de Pressensé, D.D. Translated by John Stroyan. (Hodder & Stoughton.)

HERALDED by a great flourish of trumpets on the part of both author and translator, and intended as a valuable contribution to the cause of "a free Church in a free State," this book is nothing more than a partial and fragmentary sketch of the way in which the French Revolution dealt with one order and one kind of property. How far that mode of dealing is like to be treated as a precedent in any future case does not appear, though this would be material for M. de Pressensé's argument. As it is, he does not show us what he means by a free church in a free state. He objects to most of the acts done in the course of the French Revolution, yet we can hardly suppose that he is in favour of the state of things which preceded it. His book is tedious on the whole, and still more so from the clumsiness of the translation.

Treatises on Light, Colour, Electricity, and Magnetism. By Johann Ferdinand Jencken, M.D. Translated and prefaced by Historical and Critical Essays. By Henry D. Jencken. (Trübner & Co.)

It is a difficult, and, in many respects, a painful task, to notice this work. There should be something to admire in the devotion of a son to the memory of a father, but when this leads him into such exaggerations as the following, we feel that his devotion is without thought:—"Having exhausted metaphysical material, he grappled with theology, and his theory of existence—supernal spheres of, and highest self-conscious beings,

aiding, guiding, attracting us, as if though by mere friction of particles, onward and upwards in never-ending ascent, is a glorious truth which he has enunciated." "His philosophical theories, as applied to physical sciences, are equally comprehensive." "The second group of his writings is composed of the works on scientific subjects. . . . Every topic of importance has been dealt with, and I know of no other parallel instance, unless it be in the Essays and short pieces of Bacon's writings." The third group is composed of his treatises on historical, political, moral, and philosophical subjects, to which may be added his great works on 'Solar Worship' and 'The Creature People of Antiquity,' "both of which he has left to me to complete." It is very evident from the 'Historical and Critical Essays,' by Mr. H. D. Jencken, that he considers himself quite equal to this, or much more if it be required. Dr. Jencken suffered blindness for nearly thirty years of his life. He doubtless possessed a very active mind, which, cut off as he was from visible nature, rendered him a restless, and hence a wild, theorizer—a speculative philosopher of the worst class. His son tells us that Dr. Jencken's blindness "gave to his mind a tendency to avoid the accumulation of facts." We have read his 'Treatises,' and they certainly bear the strongest evidence to the truth of this, for instead of facts we have assertions, of which the following may be taken as an example:—"The lightning flash, indeed, contains metallic dust, sulphur, coal." Upon such assertions hypotheses of the most vague and dream-like character have been built, and these are put forth with a dogmatism which is exceedingly disagreeable, but which is often buried in a maze of words which renders the thought utterly unintelligible. Dr. Jencken, however, notwithstanding that the volume is issued as 'Treatises on Light, &c.' by him, occupies but a minor portion of its pages. The treatises occupy 92 pages; the volume containing, with the preface, 267. The rest of the book is filled with Mr. Henry D. Jencken's essays 'Historical and Critical,' of which we can only say that the historical portions must not be relied on, and that the critical sections will not be understood.

We have on our table *The Gospel and Modern Life: Sermons on some of the Difficulties of the Day, with a Preface on a Recent Phase of Deism*, by the Rev. J. Llewelyn Davies, M.A. (Macmillan).—*The Watchmen of Ephraim*, edited by John Wilson, Vol. III. (Macintosh).—*Contributions to Christology*, by Emmanuel Bonavia, M.D. (Trübner).—*A Treatise on the Assurance of Salvation*, by Paton J. Gloag, D.D. (Glasgow, Murray & Son). New Editions of *Christ the Bread of Life: an Attempt to give a Profitable Direction to the Present Occupation of Thought with Romanism*, by John Macleod Campbell, D.D. (Macmillan).—*The Minister's Wooing*, by H. Beecher Stowe (Low).—*A Rent in a Cloud*, by Charles Lever (Chapman & Hall).—*The Percy Anecdotes*, Vol. II. (Berger). Also the following Pamphlets: *Substance of a Lecture on Compulsory Education*, by Thomas Ainsworth (Whitfield).—*Our Discharged Convicts*, Reprinted from 'Good Words' (Judd & Glass).—*Letters by Discipulus to a Friend on Moderate Drinking* (Belfast, Green).—*The A. B. C. Sewage Process*; being a Report of the Experiments hitherto made at Leicester, Tottenham and Leamington on the Purification and Utilization of Sewage (Yates & Alexander).—*Sewage Irrigation*; being a Second Letter addressed to the Hon. the Lord Provost on the Sewerage of the City of Glasgow and Purification of the River Clyde, by Michael Scott, C.E. (Glasgow, Maclehose).—*On the Prevention of Excessive Infant Mortality*, by M. A. B.—*The Ship Captain's Medical Guide*, compiled by Harry Leach (Simpkin).—*Coast of Fishery Barometer Manual, Board of Trade, 1869*, compiled, under the Direction of the Meteorological Committee, by Robert H. Scott, M.A. (Potter).—*Address delivered to the Students of the Edinburgh School of Design on the Occasion of the Delivery of the Prizes for the Year 1867-8*, by William Thomas Thomson (Clark).—*and Mr. Ruskin: his Opinions and Comparisons of Painters*; a Few Remarks dedicated to the Shades of Raphael,

Corregio, and Murillo, by B. H. Green (Effingham Wilson).

LIST OF NEW BOOKS.

Allen's Prize Essay on Kleptomania, 8vo. 3/6. Imp.
Archbold's Quarter Sessions, by Lewis, 8vo. 20/6.
Biblia Sacra Polyglotta, ed. by Lee, 2 vols. folio, 8s. 6d. h. d.
Bismarck, a Political Biography, tr. by Follen, 12mo. 3/6. cl.
Boulton's Arms and Armour in Antiquity, 8vo. 7/6. cl.
Brooks's Aspen Court, 12mo. 2/6. cl.
Champer's Sermons, Things New and Old, 8vo. 3/6. cl.
Clem's Son of Man, Discourses, 8vo. 5/6. cl.
Cousin Jack, a Domestic Story, 8vo. 6/6. cl.
Craven's Sister's Story, tr. by Bowles, 8vo. 6/6. cl.
D'Aubigny's Reformation in the Time of Calvin, Vol. 5, 8vo. 10/6. cl.
Dumas' Chicot the Jester, 8vo. 1/6. cl.
Freude's Inaugural Address at St. Andrews University, 2/6. cl.
Gaius's Commentaries on the Roman Law, tr. by Tomkins, 2 pts. 2/6. cl.
Galveston, a Sequel to 'Amy Athelston', 8vo. 3/6. cl.
Gibbon's Decline and Fall of the Roman Empire, Vol. 9, 6/6. cl.
Glen's Law relating to Public Health, 8vo. 8/6. cl.
Gouffé's Royal Cookery Book, Household Edit. 8vo. 10/6. cl.
Grindon's Echoes in Plant and Flower Life, 12mo. 2/6. cl.
Hanchley's Arthur's Seat, or the Church of the Banned, 6/6. cl.
Hans Breitmann's Ballads, 12mo. 1/6. cl.
Kean (Edmund), Life of, by Hawkins, 2 vols. 8vo. 20/6. cl.
Kitt's Biblical Cyclopedia, ed. by Alexander, Vol. 2, 8vo. 8vo. 12/6. cl.
Law List, 1868. 12mo. 5/6. cl.
Martineau's New Affinities of Faith, 8vo. 1/6. cl.
Masse's Anatomical Plates, Text by Bellamy, 8vo. 21/6. cl.
Morris's Shepherd with his Lamb, 12mo. 1/6. cl.
Natural History for the Young, 12mo. 1/6. cl.
Palgrave's House of Commons, its History, 8vo. 4/6. cl.
Perkins's Early Difficulties in Writing Latin, 12mo. 1/6. cl.
Randall's Selection from a Course of Lectures, 8vo. 7/6. cl.
Reade and Boucicault's Foul Play, 8vo. 5/6. cl.
Reade's Griffith Gault, 8vo. 5/6. cl.
Riegle's Royal Point of View, 4to. 3/6. cl.
Robinson's Discourses on Redemption, 8vo. 7/6. cl.
St. Leonard's Misrepresentations of Campbell, 8vo. 2/6. cl.
St. Leonard's Mrs. Brown in London, 12mo. 1/6. cl.
Taylor's Byways of Europe, 2 vols. 8vo. 16/6. cl.
Taylor's Holy Dying, 12mo. 2/6. cl.
Taylor's Holy Living and Dying, 12mo. 5/6. cl.
Temple Bar Magazine, Vol. 12, 8vo. 2/6. cl.
Threshold of Private Devotion, 12mo. 1/6. cl.
Townsend's Handbook of the Year 1868, 8vo. 12/6. cl.
Treasury of Devotion, a Manual of Prayers, ed. by Carter, 2/6. cl.
Tyler's Girlhood and Womanhood, 8vo. 5/6. cl.
Ward's House of Austria in the Thirty Years' War, 8vo. 3/6. cl.
Watson's Life in a Convent, or Ten Years in a Nunnery, 12mo. 2/6. cl.
Webster's Etymological Dictionary, by Macpherson, 8vo. 3/6. cl.
Wilkinson's Short Readings, Vol. 4, 12mo. 5/6. cl.
Wilson's Elementary Geometry, 8vo. 1/6. cl.
Wither's Poems, Granny's Tale, 8vo. 1/6. cl.

A NEW CAXTON.

11, Abchurch Lane, March 15, 1869.
MANY of your readers will be interested in the fact of a new Caxton having been lately discovered. It is a short treatise upon death-bed repentance, confession, &c., and consists of sixteen quarto pages. The author is at present unknown, but it appears to be a translation from the original Latin. The title, which forms the first paragraph of the first page (title-pages being a later invention), is as follows:—"¶ Here begynneth a lityll treatyse shortly compyled and called ars morienti, that is to saye the craft for to deye for the helthe of mannes soule." Although printed with the same types, it is entirely different from the well-known 'Arte and Crafte to Dye Well,' printed also by Caxton, c. 1490; and adds another to the already numerous instances of books from the press of our first printer of which Time has spared to us but a single copy. The fortunate discoverer was Mr. Bradshaw, of the Public Library, Cambridge, and the volume itself is in the Bodleian Library, Oxford.

WILLIAM BLADES.

MRS. HEMANS AND THE LIFE OF SCOTT.

Edinburgh, March 15, 1869.
Mr. Charles Hemans has referred, in your paper of last Saturday, to the present re-issue of Lockhart's 'Life of Scott,' as containing deliberate errors and disingenuous misrepresentations, affecting the literary reputation of his mother, the late Mrs. Hemans. We think it right, therefore, to ask your insertion of the passages complained of; and we leave it to the judgment of your readers whether the late Mr. Lockhart has overstepped the bounds of the biographer in this matter:—"He says (vol. vii. p. 171): 'Miss Baillie's volume contained several poems by Mrs. Hemans, some jeux d'esprit by the late Miss Catharine Fanshawe, a woman of rare wit and genius, in whose society Scott greatly delighted.'"

Then he inserts a letter from Scott to Miss Joanna Baillie, dated July 11, 1823:—"Mrs. Hemans is somewhat too poetical for my taste—too many flowers I mean, and too little fruit—but that may be the cynical criticism of an elderly gentleman; for it is certain that when I was young, I read verses of every kind with infinitely more indulgence, because with more pleasure than I can now do—the more shame for me now to refuse the complaisance which I have had so often to solicit."

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Further on (page 280), Lockhart says:—"This is the answer to a request concerning some MS. tragedy, by the late Mrs. Hemans, which seems to have been damned at one of the London theatres, and then to have been tried over again (I know not with what result) at Edinburgh:—

"To Miss Joanna Baillie, Hampstead.
(From Scott.)

"Edinburgh, February 9, 1824.

"My Dear Miss Baillie,—To hear is to obey, and the enclosed line will show that the Siddonses are agreeable to act Mrs. Hemans's drama. When you tell the tale say nothing about me, for on no earthly consideration would I like it to be known that I interfered in theatrical matters;—it brings such a torrent of applications which it is impossible to grant, and often very painful to refuse. Everybody thinks that you can write blank verse—and a word of yours to Mrs. Siddons, &c. * I have great pleasure, however, in serving Mrs. Hemans, both on account of her own merit, and because of your patronage. I trust the piece will succeed; but there is no promising, for Saunders is meanly jealous of being thought less critical than John Bull, and may, perhaps, despise to be pleased with what was less fortunate in London. I wish Mrs. H. had been on the spot to make any alterations, &c. which the players are always demanding. I will read the drama over more carefully than I have yet done, and tell you if anything occurs."

Again, on February 12, 1824, Scott writes to Miss Baillie:—"I wrote with Mrs. Siddons's consent to give Mrs. Hemans's tragedy a trial. I hope that her expectations are not very high, for I do not think our ordinary theatrical audience is either more judicious or less fastidious than those of England. They care little about poetry on the stage—it is situation, passion, and rapidity of action, which seem to be the principal requisites for ensuring the success of a modern drama; but I trust, by dint of a special jury, the piece may have a decent success—certainly I should not hope for much more. I must see they bring it out before 12th March, if possible, as we go to the country that day."

The above passages contain the only mention of Mrs. Hemans's name in Lockhart's Life of Scott.
A. & C. BLACK.

THE PYRAMIDS.

Ordnance Survey Office, Southampton, March 15, 1869.

I am anxious to be allowed to correct a statement which is contained in my letter, which appeared in the *Athenæum* of the 28th of November last, respecting the measures taken by Prof. Piazzzi Smyth at the corners of the Great Pyramid.

From the frequent mention of the length of the side of this Pyramid, as it stands, to be 746 feet or thereabouts, and that with the casing-stones the length must have been about 764 feet, it followed that 12·7 feet only had been removed at the corners, and I stated that the measure of about 16·5 feet more, making a total length removed at the corners of 29·2 feet, was irreconcilable with the above measures. I had no desire to misrepresent Prof. Smyth, and regret that I had inadvertently fallen into this error, as it appears that this 10·5 feet of the masonry of the Pyramid has also been removed at the corners.

The chief point of interest connected with the dimensions of this Pyramid lies in the fact that, having the corners of the sockets for all four corners of the Pyramid perfectly preserved in the rock in which they are cut, we have the data for ascertaining the length of the common Egyptian cubit at the time the Pyramid was built, in the same manner that we have obtained the length of the Greek foot and cubit from the measures of the Parthenon. Mr. Inglis, a practical engineer, measured the distance from corner to corner of the sockets, and found the lengths of the sides to be 9,120, 9,114, 9,102 and 9,102 inches; the mean being 9,110 inches. Stuart obtained 12,138 inches as the length of the Greek foot, from the measures of the Parthenon, and Penrose, 12,116 from them: the mean length of the two being 12,149, and the mean cubit therefore 18,224 inches, which, multiplied by 500, gives 9,112 inches, differing only 2 inches from Inglis, mean measure. If we take

Stuart's length of the Greek cubit, 500 times its length only differs 1½ inch from Inglis's length of two of the sides, being 9,102 inches; and if we take Penrose's length of the Greek cubit, it gives us exactly 9,120 inches, Inglis's largest measure.

These results appear to me to demonstrate that, as Herodotus has stated, the Egyptian cubit was equal to that of Samos, that is, to the Greek cubit, and that the sides of the great Pyramid were made exactly 500 Egyptian or Greek cubits, and that the Pyramid covered exactly 25 arure or Egyptian acres; the arura, according to Herodotus, being a square of 100 cubits.

The height of the Pyramid was determined, as I have said before, by giving the structure a rise of 9 in 10 at the corners.

HENRY JAMES, Col. R.E.

THE SINAIC INSCRIPTIONS.

Norton House, Stockton-on-Tees, March 13, 1869.

In your note appended to Mr. Palmer's letter, of February 2, from Wady Feiran, under Gebel Serbal, which appeared in the *Athenæum* of the 6th inst., you add that he had "made a series of copies of the famous rock-inscriptions, and expresses a confident belief that he has found a key to the language and meaning." From this your readers might be induced to think that no key has yet been discovered to these inscriptions, and that no one has interpreted any of them. You will, I trust, allow me to refer your readers to several papers and monographs, in which many of these inscriptions have been translated by German and French philologists.

Twenty years ago I paid some attention to the remarkable, and then unknown, inscriptions which were copied by the late Rev. G. F. Grey, and were published in the *Transactions of the Royal Society of Literature*, Vol. II. The attempts of the Rev. C. Forster at their translation I will pass over, as altogether futile and incorrect. Cosmas Indopleustes, as is well known, was the first traveller who, about A.D. 525, noticed them; and he said that some Jews had read them, and told him their significance. This evidently meant that most of the inscriptions were in an Hebraistic language, i.e. in some Semitic dialect. Not that they were, as many have supposed, the actual handiwork of the Israelites, inscribed in Hebrew; although it is not impossible, on account of age alone, that some of them might have been the memorials of that people on their passage through the peninsula. The inscriptions vary in their language, some few being even in Phœnician, some in Greek and Latin, and others evidently of Christian origin. Other travellers have considered them to be the records of the natives, or the Nabathæan race dwelling in the peninsula. I will add a list of the papers on the study of these inscriptions, for the use of such of your readers as may be desirous of learning or following up their interpretations. They are as follows: Beer, 'Inscriptions Veteres,' Leipzig, 1840.—Tuch, *Zeitschrift der D. M. Gesellsch.*, iii. 129.—Hitzig, *Zeitschrift der D. M. Gesellsch.*, ix. 737.—Blau, *Zeitschrift der D. M. Gesellsch.*, xii. 708; also ix. 230, 'On the Sinaic Inscription from Petra.'—Levy, *Zeitschrift der D. M. Gesellsch.*, xiv. 363, 1860, 'Ueber die Nabathaischen Inschriften von Sinai.'—Meier, *Zeitschrift der D. M. Gesellsch.*, xvii. 575, 1863. I will not venture here any opinion upon the merits of these memoirs, for they are difficult to read, being written in German, and the inscriptions rendered chiefly into Hebrew. Also, the learned M. F. Lenormant has published an interesting pamphlet, 'Sur l'Origine Chrétienne des Inscriptions Sinaitiques,' 1859. The Rev. F. W. Holland, who was with the present Survey in the Peninsula, said, in his recent paper, read to the Royal Geographical Society in May, 1868 (see *Proceedings of the Royal Geographical Society*, vol. xii. p. 192), "The strongest evidence against the Israelitish theory (of the inscriptions) is the existence of a bilingual one in Greek and Sinaic." This I originally pointed out in 1847, in my first memoir on these curious remains, in the *Transactions of the Royal Society of Literature*, vol. iii. 2nd series, p. 229; and, since then, a second bilingual inscription has, I believe, been discovered. I fear, however, that there is

little to be learnt from the interpretations of them, because a great part of them runs nearly after this formula: "Hail! Faustus, the son of Erus Caliteus Marus, coming here, should have been remembered." And this form corresponds with that recorded by Cosmas as their signification, viz., "a journey of some person, of such a tribe, in such a year and such a month." Many of the proper names are of Hebrew origin, although denied by Dr. Robinson.

A fuller account of these rock-inscriptions I gave in 1852, in my second memoir, in the *Transactions of the Royal Society of Literature*, Vol. V.; and a long one copied at Petra, which was kindly sent to me by the present Lord Chancellor, is added in an accompanying lithograph. Admitting the correctness of some of the German translators, I may remark that I do not think that all the Semitic dialects in these remarkable inscriptions have been, as yet, fully and accurately deciphered. M. Lottin de Laval, in 1859, published a large collection, which he took by means of his process, termed "Lottinoplastie," during his exploration, in 1850, of the Sinaic Peninsula, and which will be of assistance to students.

JOHN HOGG.

P.S. Refer also to Beer's 'Studia Asiatica,'—Seetzen's copies and remarks in another German periodical,—and to one of the late Baron Bunsen's learned volumes.

AN EXTRAORDINARY DISCOVERY.

135, East 39th Street, New York, March 2, 1869.

THERE is a poor kind of trifling common to a part of the American press, consisting of a kind of cross between sensationalism and satire, but expressed by the word "hoaxing." Lately it has taken the direction of monstrously absurd stories about archaeological discoveries, chiefly in our Western States, having a latent intent to ridicule a crack-brained *soi-disant* archaeologist who is now perambulating those regions—a very type of *gobe-mouchery*. Of this character is the article "Extraordinary Discovery" referred to in the *Athenæum* of February 13th, and which made its first appearance in the *Missouri Republican*, giving an account of an alleged ancient tunnel under the Mississippi river, opposite St. Louis. Substantially the same story had been previously published, with the difference that, instead of a tunnel, vast vaults, wonderful in monuments "of Assyrian type," had been discovered hewn in the stony depths of Rock Island. I have before me a long letter from a Vienna *savant* earnestly inquiring into the particulars of the discovery of "immense subterranean" in the cliffs of the Palisades, on the Hudson river, just above this city, and expressing surprise that American archaeologists have not given the world a better account of them than had appeared in the newspapers!

For three years not long past every man in the United States, in any way known in Europe as a student of archaeology, was pestered with inquiries about certain bold impostures, called "The Holy Stones," alleged to have been found near Newark, Ohio, in an ancient mound; and which were covered with Hebrew inscriptions, including an epitome of the Decalogue. This practical hoax, however, got some credit abroad from the kind of indorsement it received from the late Secretary of the American Ethnological Society—a very worthy gentleman, but the incarnation of credulity. In this respect, probably the country never produced his counterpart, except perhaps in the late Henry R. Schoolcraft, the compiler of that monstrous moon-calf of pseudo-science, 'Historical Notes on the History and Condition of the Indian Tribes,' published by authority of Congress, who seems really to have believed in what was known as "The Grave Creek Stone," bearing an inscription in "characters resembling the Runic." Joe Smith's golden plates, from a mound in Western New York, on which was inscribed the Book of Mormon, it is only fair to say, were discovered before the Grave Creek inscription or the Holy Stones, and, "when found" a second time, should be preserved in the same museum with them.

I could enumerate numbers of these hoaxes relating to Mexico and Central America, including those of the "Chevalier Pontelli" in Guatemala, of which the illustrations astonished the readers of

the picture papers of France, England and Germany; and also those relating to the extraordinary Greek MSS. found at Oaxacingo (Hoax-by-Jingo!), in South Mexico; but the game is not worth the candle.

E. G. SQUIER.

CHANGES IN THE RUSSIAN LANGUAGE.

St. Petersburg, March 1, 1869.

It has been repeatedly asserted within the last ten years, that the various languages of the civilized world are gradually coalescing, and, by mutual acquaintance and mutual interchange, will finally restore mankind to the condition of that primitive epoch when "the whole earth was of one language and of one speech." Whether this great consummation is as near at hand as these speculators affirm, we may reasonably take leave to doubt; but that great advances have been made in this direction of late is unquestionable. There is hardly a summer tour published now-a-days which does not reiterate the comfortable assurance that "an Englishman may now go from London to Naples without using any language but his own," which is certainly fortunate, as the majority of tourists possess no other. Almost every traveller one meets will quote sentimentally the old saying, "that with English, French, and German one may go all over the world"; the world, we presume, not including Russia and Siberia, in the interior of which none of the three languages would be of much avail. As regards the possession of a common tongue, Europe is probably further back than in the days of Louis Quatorze, when French was the language of fashion and intellect from the mouth of the Severn to the shoals of the Lower Danube; but the tendency to a reciprocal borrowing of words and phraseology goes on from day to day, growing and still to grow—a tendency nowhere more palpable than in the great Eastern empire. Nor is this at all surprising. The wholesale and boisterous philanthropy of Peter the Great, throwing itself headlong into the work of reformation, as he rushed into the hottest fire at Poltava, inundated Russia with a host of new inventions and appliances, for which the native tongue had neither name nor sign. These were naturally managed by foreigners, whose terminology established itself unchecked in the space thus cleared for it; and in this manner a foundation was laid, upon which the Francomania of succeeding reigns built a marvellous superstructure. It is sufficiently curious to observe at what an early period the hostility of the two elements—the homely native and the brilliant invader—broke out into open warfare,—a warfare all the more inveterate from the heartfelt and enduring affection borne by the existing Russian literati to their native tongue. Let us hear the testimony of the greatest among them:—"The Russian language, parent of many others," says Lomonosoff, "is superior to all the tongues of Europe, not merely by the extent of the countries where it is dominant, but also by its own richness and comprehensiveness. Charles the Fifth, Emperor of the Romans, used to say that one should speak French to one's friends, German to one's enemies, Italian to ladies, and Spanish to God; but had he been acquainted with Russian, he would assuredly have added, that one might fitly use it in addressing each and all. In it he would have discovered the vivacity of the French, the strength of the German, the sweetness of the Italian, and the majesty of the Spanish; and, in addition to all these, the richness and energetic conciseness of imagery which distinguish the languages of Greece and Rome."

So wrote the great precursor, who from the summit of his glory beheld afar off the uttermost parts in the splendid literature which he did not live to inherit. But the doctrine which he preached lived after him. Karamzin, styled by his contemporaries the Reformer of the Russian Language, and even now regarded as an oracle on all points of grammatical accuracy, became the apostle of a long and unsparring crusade against the foreign heresy; not Plato himself excluded the non-indigenous element with greater vigour and inflexibility. "It was his custom," says one of the reformer's biographers, "to give himself considerable pains

to replace foreign terms by Russian ones, wherever such a thing was practicable; and even where it was necessary to admit a word for which the native tongue furnished no equivalent, he usually subjected it to some slight alteration, in order that the ear might not be startled by an altogether unwonted sound. At times, it is true, he gave the preference to a foreign word as being clearer and more definite than its Russian counterpart; but he nevertheless proscribed with the utmost rigour many terms and phrases unhesitatingly employed by former Russian authors, e.g., *rezbn, estima, konsideratzia, universalnaya, approbatsia*, all of which are to be found in Von Wiesen. In the 'Letters of a Russian Traveller,' he invariably writes *'pribor'* (furniture) instead of *'mebel'*, and substitutes *'slutchai'* for *'fakt'*. But with all his genius and energy, the great historian was fighting a losing battle, like all who have tried the same experiment since the time of that conservative Queen of Assyria who diverted the course of the Euphrates, in order to obstruct the progress of the Livingstones and the Vambérys of the seventh century before the Christian era. The great reaction, long held at bay by jealous despotism and literary talent on the one hand, and by the inherent conservatism of the Muscovite race on the other, has come at last, and Western Russia is now deluged with foreign words and phrases of every description; some transferred intact, e.g., *'étage, trottoir, boulevard, équipage'*, &c., while others, as *'kontora, politzia, epocha, kaveta, istoria, operatsia'*, are altered just sufficiently to provide them with a certificate of naturalization. In a word, Russia has borrowed her fashionable vocabulary chiefly from France, her business terms in a great measure from Germany, and her nautical and mechanical phraseology, as might be expected, almost entirely from England."

Such a state of affairs is naturally regarded as a crying sin by those who stand up for "the well of Russian undefiled," and regard idiom as little less odious than a foreign invasion; and M. Nikolai Aksharoumoff aptly expresses this feeling in his indignant protest against "a language which has long been little more than a rough copy from the French." But however we may respect these determined patriots, we must beg to dissent from the conclusion at which they arrive. No language is so intrinsically perfect as to be unsusceptible of improvement; and the surest way to that improvement, with languages as with races, lies in the admixture of a new element. The union of Celt and Saxon produced some of the finest specimens of the human race. The union of the speech of Britain with that of Normandy produced one of the noblest tongues ever spoken by man. Nor must it be forgotten that the Russian language is in reality as meagre and inefficient in some points as it is rich and copious in others, and liable, in all probability, to be strengthened rather than deteriorated by the foreign infusion so much complained of. There is much sound truth, as well as dry humour, in the opinion pronounced on this subject by quaint old Camden in one of the raciest passages of his inimitable 'Remains':—"Now whereas our tongue is mixt, this is no disgrace unto us. The Italian is pleasant, but without sinews, as a still fleeting water; the French delicate, but even nice as a woman, that will scarce dare open her lips for fear of marring her countenance; the Spanish majestic, but fulsome, running too much upon the O, and terrible like the Divell in a play; the Dutch manlike, but withal very harsh, as one readie at every word to pick a quarrel. Now we, in borrowing from them, give the strength of consonants to the Italian, the full sound of words to the French, the variety of terminations to the Spanish, and the mollification of more vowels to the Dutch, and so, like bees, we gather the honey of their good properties, and leave the dregs to themselves."

Our list of new publications for this month is an unusually full one, comprising a large proportion of books of travel, as well as several translations. We select a few of the most important. 'Sketches of the Trans-Danubian and Adriatic Slavonians,' by Vicentia Makousheff, will doubtless be perused with eagerness by the advocates of the Pan-Slavist

theory, treating, as it does, of two very important branches of the great brotherhood which they are proposing to establish in Eastern Europe. A stray hour may be well employed in making the acquaintance of M. Skatchkoff's 'Notes on Village House-keeping in China,' which presents to us a new and not uninteresting feature of a country often described, but never fully comprehended. M. Veniukoff's 'Sketches of Japan' is likely to interest the public of St. Petersburg, not merely as the work of an experienced and adventurous traveller, but also as relating to a quarter of the globe to which the eyes of Russia have frequently been turned of late. The same thing may be said of 'The Frontier of Turkestan in 1866,' which, however, is rather an indefinite term, the frontier in question having recently shifted so extensively under the zealous exertions of General Romanovski & Co. as to be now almost as uncertain as the proverbial "boundary line of insanity." M. Valdemar's 'Short Survey of various Questions relating to the Russian Merchant Navy' contains a great variety of interesting information; and the 'Collected Poetical Works of Vasil Kurotchkin' will be appreciated by all who have an eye for satirical humour. The title of 'Stagnant Swamps' will recommend it to the Russian public, with whom a striking name proverbially goes a good way; though not to such an extent perhaps as in the case of the classic tragedian who offered up a hetacomb on lighting upon a telling appellation for one of his heroes. Besides these, we have to notice translations of Capt. Marryat's 'Adventures of the Wilmots'; of M. Roussillon's 'Military Strength of the United States'; of Capt. Mayne Reid's 'Tales of a Hunter'; and of M. Daul's 'Feminine Labour.' K.

INDIAN METEOROLOGY.

Stuttgart, March 10, 1869.

THE note in your 'Weekly Gossip' of the 2nd, and Col. Strange's letter in your journal of the 23rd of January, induce me to offer a few remarks on the same subject: that of Indian meteorology.

It is evidently highly desirable that all instruments intended for really scientific purposes should have their index errors accurately determined; it is also desirable that as many as possible should be compared at the same establishment, but this is not at all essential: what is necessary, is that the normal instruments should be really standards. Although then I have little doubt that after Col. Strange's remark, Greenwich and Kew will examine their differences and get rid of them, yet I would recommend Col. Strange not to trust to either Greenwich or Kew, but to have a proper standard barometer and thermometer of his own, constructed under his own superintendence, for his Indian work.

I would also strongly recommend that the standard barometers for India (and elsewhere) the observing cistern should be placed on one side of the instrument (not directly under the tube), with a movable cover, in order that the surface of the mercury may be cleaned with ease and without risk to the instrument. One of the great difficulties with the standard barometer as usually constructed, is that of cleaning the surface of the mercury easily, when this becomes dull, from whatever causes (especially from dust in rooms with the doors and windows frequently open, as in India), the reflection of the ivory point can no longer be well seen, and the observation becomes tedious and uncertain. To avoid this source of error two instruments, such as those I have recommended, were constructed for me in 1855, while I was in India, by Adie of London, with the aid of the advice of my old friend and assistant, the late Mr. Welsh, Director of the Kew Observatory. The cistern was also intended to try the system of a constant level by an overflowing and variable surface, which, however, did not succeed. Where this construction is not employed, it is better, especially with native observers in India, that the cistern should have a somewhat large diameter, and that only the upper surface of the mercury should be observed; a correction being made for capacity.

It is not enough for scientific purposes that the instruments should have their errors well determined before being sent to India; they ought to

have the all kind to chan and its zero get ice Observa one of makers, Fahreri had so machine state inte testing of a deg But position ought to placed a teared pos hured himself, slowly. It is mean to has been degrees monete or cross matter quite w approxi shade. board fr the grea a free ci its defeo The to the from wh that the the wal experin Observa covered venetia to north The th about m south si whirling the free and uns I wo thermo consider During weathe which rection results observa be easy maxim of dail radiatio It is the des meteor themse would usually an be by me observe poratio tube, of the cist an evay and a p a move to a ch of the two-ter to one a point means

have them determined there from time to time; all kinds of accidents may arise to a barometer to change its zero or to vitiate its indications; and the thermometer, it is well known, changes its zero-point with time. As soon as I could get ice after taking charge of the Trevandrum Observatory, I found a standard thermometer by one of the most scientific of London instrument makers, with an error of one degree and a half Fahrenheit at the freezing-point. Ice can now be had so easily at Indian stations by the use of Carré's machines, that with proper instructions as to the state into which the ice should be reduced before testing the thermometers, an error of half-a-degree of a degree Fahrenheit may be easily avoided.

But the most important matter refers to the position of the instruments in India. The barometer ought to have a good light for reading, but be placed so as to have the most constant temperature possible, and therefore be screened from the heated soil, and as far as possible from the observer himself, especially when the observation is made slowly.

It is not, I believe, too much to say that the mean temperature of very few Indian stations has been determined for any epoch to within two degrees Fahrenheit of the truth. To place a thermometer well in countries where the sun approaches or crosses the zenith, where the soil around is frequently heated to 150° or 160° Fahrenheit, is a matter of much difficulty, and it has not been unusual in consequence to place the thermometer quite within the house, as the best way to get an approximation to the temperature of the air in the shade. I tried at first shifting the thermometer board from east to west and north to south, where the greatest amount of shade was to be found with a free circulation of the air; but this plan also had its defects.

The thermometer ought to be exposed neither to the radiation from heated ground, nor to that from walls colder or hotter than the air; besides that the air itself has its temperature affected by the walls inclosing it. I made use, after many experiments, of a small building to the north of the Observatory, about six feet square within, tiled, and covered above the tiles by a thatched roof; with venetian windows east and west, a large window to north, and the door to south, both always open. The thermometers facing the north window were about nine feet above the soil, a staircase on the south side leading to the room. I tried the plan of whirling a thermometer rapidly round a stand in the free air, but the observation was troublesome and unsatisfactory.

I would suggest that in India the height of the thermometer from the ground should be made considerably greater than is usual in Europe. During the day, in clear, and especially in calm weather, there is a stratum of air near the soil which has a temperature wholly abnormal: a correction for the height can be applied to the final results if necessary. These remarks apply also to observations in Great Britain in summer. It would be easy to point out observations in which the maximum temperatures are too high and the epoch of daily maximum too late, from the effects of radiation in the afternoon.

It is not my intention to enter further here into the desiderata and difficulties in connexion with meteorological observations which have presented themselves to me in Europe and in India, but I would suggest, in addition to the instruments usually employed, the use of an evaporator, which can be read with some exactness. Two were devised by me in 1854 or 1855, one of other of which was observed hourly during ten years. In one the evaporation was measured by a graduated cylindrical tube, or plunger, which, as it was lowered into the cistern, raised the water to a fixed point. With an evaporating basin of 10 inches internal diameter and a plunger of about 2½ inches external diameter, a movement of 5 inches of the plunger is equivalent to a change of a quarter of an inch in the height of the water; so that with a plunger divided into two-tenths of an inch the evaporation can be read to one-hundredth of an inch. In another instrument a point was lowered to the surface of the water by means of a micrometer-headed screw. Salt or sea-

water was employed by me to prevent thefts by birds, so common in India when fresh water is exposed, and also because the sea is the great evaporating surface. One evaporator was built into a pillar, to keep the temperature as constant as possible, and this one was exposed to sun and rain; another was kept in the shade and under cover, close to the thermometer-house. The importance of observations with such instruments is considerable; the results being a species of integral effects due to heat and wind.

In your Weekly Gossip a few years ago, the closing of the Trevandrum Observatory was alluded to. Allow me to state that my official connexion with that establishment terminated in 1865, when the objects of my own special researches were satisfied. The Trevandrum Government, with the advice of the British President, decided on discontinuing the observations on my return to Europe. I was able, however, through the kind aid of Sir William Denison, then Governor of Madras, to secure the continuance of a limited series of magnetical and meteorological observations, in continuance of my complete series, and with special reference to annual and secular changes. This limited series was sanctioned for six years (till 1871) by His Highness the Maha Rajah, and the more readily that the closing of the Observatory only received His Highness's assent from his wish to follow the counsels of his European advisers at the time. These observations are made by my best two assistants under my instructions. I should add, that the Trevandrum Government sanctioned the funds necessary for the publication of the observations made under my direction, and that the first volume would have appeared before now had it not been for illness and other hindering causes.

JOHN ALLAN BROWN.

OUR WEEKLY GOSSIP.

THE Rede Lecture, at Cambridge, is this year to be delivered by Mr. W. Huggins. The subject may be foreseen: it can hardly fail to comprise all that has been learnt by spectroscopic observations of the sun and stars. After that we may expect the potentiality of the spectroscope as a scientific instrument to be more and more recognized. Only a few years ago spectrum analysis was unknown; what it has already grown to was well demonstrated at General Sabine's recent conversation.

The Cambridge Local Examinations Syndicate state in their annual report, that the last examinations were held at 30 centres, the whole number of candidates entered being 1,783, of whom 401 were girls. In the preceding year the total number was 1,704, of whom 252 were girls. Of junior boys, 23·2 per cent. passed in honours, 47·8 per cent. without honours, and 29 per cent. failed. Of junior girls, the per-centages were 16·2 in honours, 58·1 without honours, and 25·7 failed. Those of senior boys were, 31·3 in honours, 36 without honours, and 32·7 failed. Of senior girls, 9·2 in honours, 36·8 without honours, and 54 failed. The girls are reported as deficient in arithmetic and unsuccessful in mathematics, but far before the boys in French and German.

As a sample of the honorarium paid to artists who are at the head of their respective classes, it may be worth recording that Mr. Simas Reeves, the vocalist, and M. Blondin, the rope-dancer, each receive a hundred pounds, or guineas, for a performance at the Crystal Palace. Mr. Charles Dickens, it is said, receives the same sum for each of his Readings in London.

Financial literature, if we may so speak, lost one of its ablest exponents by the death of Sir William Clay, Bart., on the 13th inst. Sir William, who for several years represented the Tower Hamlets, belonged to the old family of the Clays of Derbyshire. He inherited some of the Fairfax blood through his grandmother. Sir William was the first baronet: the dignity was conferred in 1841.

The late Sir John Boileau, Bart., belonged to an historical race. He was descended from the first Grand Provost of Paris, Étienne Boileau, who was raised to that office by the saintly King, Louis the Ninth. The family was long settled at Castel-

nau, near Nismes, but, being Protestant, emigrated to England at the revocation of the Edict of Nantes. The head of the house, Charles Boileau, Lord of Castelnau and Croix, commanded a body of French gentlemen, under Marlborough, at Blenheim. Castelnau was the spot where Roland, the last of the Cevenol insurgents, was slain by the Catholic Dragons of Villars.

The family of the late Mr. Carleton—in his best time one of the most graphic of Irish novelists—is, it is said, left without any provision. Application has been made to Government for the continuance to his widow of the small literary pension which was formerly awarded to her late husband.

When the late Mr. Dargan died, Ireland was so sensible of having lost the most practical of her benefactors that a subscription was immediately started for the benefit of his widow, who was reduced from a condition of affluence to one of penury. Mr. Dargan's biographer will have the unpleasant task of recording that the subscription utterly failed, and that the English Government was asked to furnish the means which Irishmen did not care to contribute.

Serious attempts are now being made to obtain house accommodation for the various dispersed scientific Societies; a Committee has been formed, and we understand a preliminary meeting will be held in a few days to concert further measures.

Cambridge has now followed the example of Oxford in admitting students to the University without requiring them to belong to any college. A former proposal on the subject was rejected by a small majority; but a Syndicate was appointed to prepare a scheme, which, after discussion in the Senate, was adopted at a Congregation this day week. The main feature of the scheme is, the appointment of a board to admit and superintend such students, maintain discipline, see that they are advised as to their studies, and "make provision, as far as may be practicable, for the due attendance of such students on public worship, yet so as not to interfere with the religious convictions of persons who are not members of the Church of England." There are also clauses prohibiting graduates of the University or members of colleges, without satisfactory certificates from the college authorities, from becoming non-collegiate students. The fee for matriculation is to be fifteen shillings, and no entrance examination is to be required. Those who wish to pursue some particular branch of study, free from the restrictions and expenses of college life, and without being under the necessity of combining other studies with it, or taking any degree, have now the means of doing so placed within their reach, and in all probability many will avail themselves of the boon.

At the Meeting of the French Academy of Sciences on Monday, March 15, Prof. Owen took his seat as one of the Foreign Associates of the Institute, and communicated a summary of his geological and palæontological observations made in Egypt, in various localities of both the Libyan and Arabian Deserts, and along the entire course of the Maritime Canal of the Isthmus, from Port Said to Suez. The various mineral conditions of the deposits forming the deserts were indicated, and the range of geological time, as illustrated by fossil remains, was traced from the upper Secondary through the older and middle Tertiary periods. There was no evidence of any deposit on the Desert of later date than miocene, save where it has received the Nile alluvia. These began to over-spread the old sea-bed—now the deserts—at a period corresponding to the termination of the miocene period in European geology. In other words, at that period Africa had assumed elevation, characters and surface-contours, of which the Nile was a result. Wherever the deposits of that river had not extended the fossils of miocene or older marine character were superficial, and the upraised sea-bed containing them had been subject only to the effects of solar heat and the drifting action of wind. The fertile soil of Egypt exemplifies the latest natural work of the formation of land; and here, by way of antithesis, the earliest records of man under religious and social conditions are preserved.

Among the petitions presented to the House of Commons on Friday in last week, was one from Mohammad Quohan Ali, of Benares, "for the repeal of the statute 1 Geo. 2. c. 5, and of so much of 5 Geo. 4. c. 83, as may prevent the peaceable practice of the science of astrology." Benares is the seat of astronomy in India, and astronomy and astrology are as yet hardly distinct in the minds of any but very learned Hindis. There is a caste in the North-West provinces the members of which live by the practice of astrology; but, to judge by his name, Mohammad does not belong to it. He is mistaken if he believes that the English Acts reach him in India; and the general provisions of the Indian Penal Code would hardly touch the conscientious astrologers. Perhaps, although described as "of Benares," he may live in London.

Here is something to make English actors acknowledge how *one* thing, at least, is better ordered in France. The Odéon theatre is closed during June, July and August; but the actors, by arrangement of the most amiable of ministers with the most obliging of managers, are paid their usual salaries throughout that holiday quarter monthly. Why this is the case only with the Second Théâtre Français, no one seems to know; but it makes the Odéon first in the estimation of players.

Among the papers read last week at the meeting of the Royal Society was one by Prof. Oswald Heer, of Zurich,—"Contributions to the Fossil Flora of North Greenland"; being a description of the specimens collected and brought home in 1867 by Mr. E. Whymper. This fresh supply of materials for investigation has enabled Prof. Heer to extend and confirm his former conclusions; and the evidence is irresistible that a tropical climate once prevailed in the region now comprised within the Arctic Circle. Leaves and cones of that magnificent evergreen, the magnolia, have been found; also the flowers and fruit of a chestnut, and remains of other trees which grow only under the most favourable conditions of climate and soil. Some of the deposits, extending over a considerable area, contain evidence of being a freshwater formation; and of the specimens there collected, one is a cypress of the same species as that now growing in the swamps of the Mississippi. This suggestive and interesting fact was mentioned by Sir Charles Lyell in remarks which he made after the reading of the paper. That the Flora of that primeval era was abundant is evidenced by the specimens yielding seventy-three different species, besides two land insects and a shell of a mollusk. It is rumoured that we are to have fresh Arctic and Antarctic explorations,—the latter in preparation for observations of the transit of Venus; and it will animate the explorers who sail northwards to know that important discoveries are to be made on the desolate land as well as on the water. That which has been done in this respect is as nothing in comparison with what remains to be discovered. The subject is so important, not only in the geological but the cosmical point of view, that we hope to see Prof. Heer's paper published, with ample illustrations, in the *Philosophical Transactions*. Sir Charles Lyell took occasion to remind the meeting that the first specimens of fossil plants were brought from the Arctic regions fifty years ago by the President of the Royal Society, then Capt. Sabine, on the return of the late Sir Edward Parry's expedition from Melville Island.

Mr. Matthew Browne writes as follows on Chaucer and the 'Testament of Love':—

"23, Abington Street, March 16, 1869.
"I fancy that it was to Mr. Morris that I, a little while ago, saw attributed the discovery that the 'Testament of Love' attributed to Chaucer was not written by him. But, supposing Mr. Payne Collier to have made the discovery (and I have not read what he has to say upon the subject), I rather think his modesty leads him to underrate the importance of it. This document has plagued everybody who has paid anything like close attention to Chaucer's life and writings, and it would be a great point gained in one direction to have it clean swept off the stage of inquiry. It did not occur to me to doubt the authorship of the piece (as the old Scotchwoman said, when asked if she understood

the sermon, 'Wad I hae the presumption?'); but, in my own very humble labours in regard to Chaucer, this precious 'Testament' was a great stumbling-block. I had to say that I 'could not consider the question disposed of,' and to hint that in portions the book must be a translation or a paraphrase. This hint was based upon psychological grounds; for it would be an extraordinary circumstance indeed that the man who had the peculiar form of genius which is shown in the 'Canterbury Tales' should also possess the utterly diverse, indeed opposite, form of genius exhibited in some portions of the 'Testament of Love.' It would be much as if a Sir William Hamilton should write 'The Lady of the Lake,' or Crabbe's 'Village Register.' Supposing it settled, however, that Chaucer did not write the 'Testament of Love,' or any part of it, it would not be uninteresting to know who did. For one, I should be glad and thankful to see in your columns a hint or two of the reasons (over and above the difficulties which have escaped none of the commentators) for concluding positively that Chaucer was not ('could not have been,' I think Mr. Collier says) the author of it; nor would it be uninteresting to know if the authorship (apart from Chaucer) is a perfectly open question."

To all persons interested in the history of the education of women in England we commend the reading of the thirty-eighth chapter—"That young maidens are to be set to learning"—of Mulcaster's 'Positions,' published in 1581. His generous praise of the Queen and her "undershining starres, many singular ladies and gentylwymen, so skillfull in all cunning, of the most laudable and loweworthy qualities of learning," his rebuke of the Timon, the churlish carper who asks "what should wymen do with learning?" his four pleas for women's education, that "our countrey doth allow it, our duties doth enforce it, their aptnesse calls for it, their excellencie commandes it," are to us very interesting, seeing of how late date the introduction into England of the education of women was in his day; for Sir Thomas More began it with his daughters, and Henry the Eighth with his. The extent of Mulcaster's training for women would not, of course, satisfy our educationists now; but it was a good range for 1581: "And is not a young gentlewoman, thinks you, thoroughly furnished, which can reade plainly and distinctly, write faire and swiftly, sing cleare and sweetly, play wel and finely, understand and speake the learned languages, and those toungues also which the time most embraseth; with some Logick helpe to chop, and some Rhetorick to braue? Besides the matter which is gathered, while these toungues be either learned, or lookt on, as wordes must have seates, no lesse than rayment bodies. Were it any argument of an unfurnished maiden, besides these qualities, to draw cleane, in good proportion, and with good symetrie? Now, if she be an honest woman, and a good housewife too, were she not worth the wishing, and worthy the shryning? And yet such there be, and such we know."

Messrs. Hodgson last week sold at their rooms the under-mentioned copyrights and stereotype plates at the prices affixed, viz.:—Knight's Pictorial History of England, 555*l*. (Bell & Daldy);—Knight's Pictorial London, 230*l*. (Hotten);—Catermole's Illustrated History of the Civil War, 265*l*. (Mackenzie);—Howitt's Queens of Great Britain, 230*l*. (Virtue);—The Book of Shakespeare Gems, 52*l*. 10*s*. (Routledge);—Brandon's Gothic Architecture and Parish Churches, 57*l*. (Atchley);—The Directorium Anglicanum, edited by the Rev. F. G. Lee, 47*l*. (Hogg);—Mrs. Jameson's Beauties of the Court of Charles the Second, 95*l*. (Hotten);—Humphreys and Westwood's British Moths and Butterflies, 66*l*. (Routledge).

FOURTH ANNUAL EXHIBITION OF OIL PAINTINGS OF THE BRITISH AND FOREIGN SCHOOLS, IS NOW OPEN, at T. McLEAN'S NEW GALLERY, 7, MARK LANE, next the Theatre.—Admission, including Catalogues, 1*s*.

GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS, Dudley Gallery, Egyptian Hall, Piccadilly.—The EXHIBITION IS OPEN daily, from 10 till 6.—Admission, 1*s*.; Catalogue, 6*d*. Gas at dusk. GEORGE L. HALL, Hon. Sec.

WATER-COLOUR DRAWINGS, by J. M. W. Turner, R.A., Rosa Bonheur, Birket Foster, C. Standish, R.A., George Barrett, E. Davies, Thos. Stothard, R.A., David Cox, Guido Bacci, T. S. Cooper, R.A., Louis Haghe, Copley Fielding, J. F. Lewis, R.A., John Sherrin, De Wint, Dobson, A.R.A., Carl Werner, J. J. Jenkins, J. T. Hixon, and other eminent Masters, ON VIEW, from Ten till Four, at JOHN J. WIGZELL'S Fine-Art Gallery, 43, Maddox Street, Bond Street, W.

MR. CHARLES DICKENS'S FAREWELL READINGS in St. James's Hall.—On TUESDAY, March 30, 'The Story of Little Dombey' and 'Mr. Bob Sawyer's Party' (from 'Pickwick'). The Readings will commence at Eight o'clock, and be completed within two hours.—Prices of Admission: Sofa Stalls, 7*s*.; Stalls, 5*s*.; Balcony, 3*s*.; Admission, 1*s*.—Tickets at Chappell & Co's, 55, New Bond Street; and at Austin's, 23, Piccadilly.

ROYAL POLYTECHNIC.—THE GREAT LIGHTNING INDUCTION COIL.—Professor Pepper begs to announce the completion of an enormous Induction Coil, by Mr. Ayr; with which Electrical Phenomena on the grandest scale ever yet attempted will be exhibited, commencing on Easter Monday.

ROYAL POLYTECHNIC.—LAST LECTURES ON ASTRONOMY, by Professor Pepper, Monday, Wednesday, and Thursday, at Three and Half-past Seven. Subject: 'The Sun, and Discoveries of Norman Lockyer, Esq.'—Mr. J. Browning's Observations of an enormous Train of Sun Spots, also of the remarkable Lunar Craters of Aristarchus and Linné. All the Entertainments Lectures as usual.—N.B. Great preparations are being made for the Easter Holidays.

SCIENCE

SOCIETIES.

ROYAL.—March 11.—General Sabine, President, in the chair.—The following papers were read: 'On the Specific Heat and other Physical Characters of Aqueous Mixtures and Solutions. Part I.—Mixtures of Ethylic Alcohol and Water,' by Messrs. A. Dupré and F. J. M. Page; and 'Contributions to the Fossil Flora of North Greenland; being a Description of the Plants collected by Mr. E. Whymper during the Summer of 1867,' by Prof. O. Heer.

GEOLOGICAL.—March 10.—Prof. T. H. Huxley, President, in the chair.—Messrs. T. Bloxam and J. J. Murphy were elected Fellows.—The following communications were read: 'On the Origin of the Northampton Sand,' by Mr. J. W. Judd; and 'On the Occurrence of Remains of Pterygotes and Eurypterus in the Upper Silurian Rocks in Herefordshire,' by the Rev. P. B. Brodie.

ARCHAEOLOGICAL INSTITUTE.—March 5.—Lord Talbot de Malahide in the chair.—Mr. Greaves read some remarks upon the church of Chelmont, Derbyshire, and sepulchral crosses there, rubbings of which he exhibited. This church had fallen into utter ruin, but it is being rebuilt upon the model of the old one. There is a fine stone rood-screen in it.—Mr. Hewitt gave an account of the recent discovery of a Pipe-kiln among the foundations of the Bishop's Palace at Lichfield. The pipes found were of small size, and had peculiarities of form. It was suggested that the manufactory was the work of the Parliamentary forces when they held the Cathedral Close as a fortress.—The Rev. R. Kirwan gave an account of the discovery of a remarkable cup of bituminous shale, and an "incense" cup found in a barrow on Broad Down, near Honiton. The latter had a cruciform ornament on the base. There had also been a great find of "celts" in the neighbourhood some years previously, which had been dispersed.—Some notes, by Mr. Laing of Edinburgh, upon the practice of Royal personages in Scotland using a stamp for their signature, were then read. This was followed by a "Report," by the late Mr. Lemon, detailing the particulars as to the stamped signature of Henry the Eighth, and arguing that the last will of that sovereign was executed by a stamped signature.—Mr. Burt exhibited fac-similes of the usual stamp-signature of Henry the Eighth and of the two signatures to his will. In these he pointed out important variations, showing that they could not be the impressions of a stamp. He adverted to the conditions under which the will was to be executed, and suggested how the difficulty raised by the documents quoted by Mr. Lemon could be disposed of consistently with the signatures to the will being the actual handwriting of the sovereign.—The Dean and Chapter of Westminster sent for exhibition a fine fifteenth century helmet, which (with other objects) had been found in an enclosure of the Triforium known as the "Coronation Kitchen," from its having been so used at H. M. Coronation. Also another helmet, of much inferior character, and swords, of the sixteenth century, found in the same place.—Mr. Jervis exhibited a miniature of

N° 2160, MAR. 20, '69
Charles twenty-minutators of his Majesty Queen I. Four of have been given to O. Mor. in tury. dinary Also a 1693, h taining represen and at groups; tale bei all the form of illustrat the Tyr. The re the nor —The an Ang Wearm eliver s work; mini, c—M early do in Sut figure c

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Charles the First on copper, to which were fitted twenty-one skeleton dresses on talc. Placed on the miniature, these "dresses" gave a series of representations of events in the King's life, and especially of his misfortunes and execution. Also a miniature of Queen Henrietta Maria, with four talc "dresses." Four of these miniatures and "dresses" are said to have been made by order of Charles the Second and given to the faithful adherents of his father.—Mr. O. Morgan exhibited an ancient Chinese carving in turquoise. The block of stone is of an extraordinary size, weighing more than 3lb. avoirdupois. Also a Dollar of Leopold, Emperor of Germany, 1693, hollowed out in the form of a box, and containing a number of miniature paintings on talc, representing the life of our Saviour. On the lid and at the bottom of the box are painted two groups; and the faces of the figures painted on the talc being left clear, those of the groups serve for all the pictures. Also a silver box, made in the form of a medal, containing a series of pictures illustrating the expulsion of the Lutherans from the Tyrol in 1588 and their reception in Prussia.—The Rev. J. Beck sent a fine Mace of parade from the north of India, with finely damascened handle.—The Rev. W. Greenwell sent a photograph of an Anglo-Saxon inscribed slab, found at Monk Wearmouth.—Messrs. Lambert exhibited two silver statuettes of a Saint and Monk, of French work; two figures, 'Wallenstein' and 'Piccolomini,' of German work; two silver-mounted Nuts, &c.—Mr. A. Smith exhibited a Lamp of very early date, formed of soap-stone or steatite, found in Sutherlandshire.—Mr. Jackson sent a stone figure of an Indian Deity.

STATISTICAL.—March 15.—Anniversary Meeting.—The following is the list of President, Council and Officers elected:—President, W. Newmarch; Council, W. Bagehot, Major-Gen. Balfour, T. G. Balfour, R. D. Baxter, S. Brown, J. Caird, W. Camps, H. Clarke, L. H. Courtney, C. Wentworth Dilke, M.P., W. Farr, F. Galton, W. E. Gladstone, M.P., J. Glover, W. A. Guy, A. Hamilton, J. T. Hammick, F. Hendriks, J. Heywood, W. B. Hodge, F. Jourdan, Leone Levi, Sir J. Lubbock, Bart., W. G. Lumley, Sir J. R. Martin, F. Purdy, Col. W. H. Sykes, M.P., W. Pollard Urquhart, M.P., J. Waley, and J. Walter, M.P.; Treasurer, J. T. Hammick; Honorary Secretaries, W. G. Lumley, F. Purdy, and W. B. Hodge.

March 16.—W. Newmarch, President, in the chair.—The following gentlemen were elected Fellows:—Messrs. R. H. Patterson, A. K. Dyer, P. Sayle, Jun., H. A. Isaacs and C. M. Norwood, M.P.—Mr. J. Caird read a Paper 'On the Agricultural Statistics of the United Kingdom.'

ZOOLOGICAL.—March 11.—St. G. Mivart, Esq., in the chair.—The Secretary exhibited specimens of some of the new Birds described in Mr. Ramsay's paper read before the Society on the 11th of June, 1868. Amongst these were examples of both sexes of *Orthonyx Spaldingi*, *Glycyphila subfasciata*, and of a supposed new species of *Podargus*. He also exhibited a stuffed specimen of a Pheasant, which appeared to be a hybrid between the Silver Pheasant (*Euplocamus nyctherus*) and a Gold Pheasant (*Thaumalea picta*).—Mr. W. H. Flower read a note on the substance ejected from the stomach of the male Wrinkled Hornbill (*Buceros corrugatus*) lately living in the Society's Gardens, concerning which a communication had been made to the Society by Mr. Bartlett at the last meeting. Mr. Flower stated that the envelope, in which the ejected food was contained, consisted of the entire epithelial lining of the stomach of this bird.—Messrs. Schlater and Salvin presented a paper 'On Peruvian Birds collected by Mr. Whitely, being their fourth communication to the Society on this subject. The present collection, which had been formed in the vicinity of Tinta, in the Highlands of Peru, contained four apparently undescribed species, proposed to be called *Salvator latilavatus*, *Pospiza Casar*, *Agriornis insolens*, and *Centrites oreas*. They also communicated a list of, with remarks upon, a second collection of Birds formed by W. H. Hudson, at Conchitas, Argentine Republic, which had been submitted to their examination

by the Smithsonian Institution, U.S.A. To this were added some notes upon another collection from the same locality.—A communication was read from Mr. John Brazier on the Distribution of *Bulimus miltiocheilus* in the Solomons Archipelago.—Mr. R. B. Sharpe read a note upon the genus *Chetops*, in which was included the description of a new species from Damara Land, proposed to be called *Chetops Grayi*.—Two communications were read by Dr. J. E. Gray, 'On the Bony Dorsal Shield of the male *Tragulus Kanchil*,' and 'On the Incisor Teeth of the African Rhinoceros,' as observed in a specimen of this animal recently obtained by Mr. W. Jesse in Abyssinia.

ENTOMOLOGICAL.—March 15.—Mr. H. W. Bates, President, in the chair.—Mr. H. G. Smith was elected a Member.—Mr. F. Smith exhibited *Colletes cunicularia*, a new British bee, captured by Mr. Cooke in the Isle of Wight in May, 1867.—Mr. Butler exhibited some curious varieties of butterflies, captured by him in Switzerland in 1868, including *Anthocharis Cardamines*, *Colias Edusa*, *Euphephe Janira*, *Argynnis Aglaia*, *Melitaea Athalia*, and *Parnassius Apollo*.—Mr. Hewitson sent for exhibition a number of butterflies, collected in Nicaragua by Mr. Belt.—The President exhibited various species of *Papilio*, of the Machaon group, and made some remarks on the geographical distribution and variation of that group, suggested by the greater variability displayed in Japan, and the co-existence there with the true Machaon of two other allied species, *P. Xuthus* and *P. Xuthulus*.—Mr. McLachlan exhibited a gigantic Ephemeroidea, from Veragua, three inches in expanse—probably the *Palingenia Hecuba* of Dr. Hagen.—The following papers were read: 'Descriptions of Two New Species of *Papilio* from Ecuador, and of Six New Species of Diurnal Lepidoptera from Nicaragua,' by Mr. W. C. Hewitson; 'Contributions to an Insect Fauna of the Amazon Valley (*Coleoptera Prioides*),' by the President, and 'On the Panopidae of Europe and the adjoining Countries,' by Mr. R. McLachlan.

CHEMICAL.—March 4.—Dr. Warren De La Rue, President, in the chair.—Mr. C. Tomlinson read a lecture 'On Catharism; or, the Influence of chemically-clean Surfaces.'

SOCIETY OF ARTS.—March 10.—P. Le Neve Foster, Esq., in the chair.—The paper read was, 'On Modern Screw Propellers practically considered,' by Mr. N. P. Burgh.

MATHEMATICAL.—March 11.—Prof. Cayley, President, in the chair.—Mr. T. B. Sprague was admitted into the Society, and Mr. W. Ramsay was elected a Member.—Prof. Sylvester made a communication 'On the Composition of Logarithmic Waves,' and discussed some curves which must be added to the number of rectifiable curves.—The President gave a sketch of a paper he is preparing for the Royal Society 'On the Rational Transformation between Two Spaces.'

ANTHROPOLOGICAL.—March 16.—Dr. Charnock, V.P., in the chair.—Messrs. J. Wodderspoon, J. Passmore Edwards, J. T. Thresh and H. Hertz were elected Fellows.—Mr. F. W. Breach was elected Local Secretary for Sonora, Mexico.—Mr. L. O. Pike read a paper 'On the Alleged Influence of Race upon Religion'; the general conclusion of which was, that although there may probably exist certain race-elements in the religion of every people, they are of minor importance, and cannot be defined in the present state of science.

MEETINGS FOR THE ENSUING WEEK.

Mon. Geographical, 8.—'Swedish North Polar Expedition of 1867, &c.'; 'Ningpo to Hangchow,' Mr. Gardner.
Tues. Ethnological, 8.
Wed. Engineers, 8.—'American Locomotives and Rolling-Stock.'
Geological, 8.—'Cretaceous Strata of England, &c.' Mr. Coquand; 'Sigillaria, &c.' Mr. Carruthers; 'British Species of *Climacograptus*, &c.' Dr. Nicholson.
Archæological Association, 8.—'Euso-Greek Icons,' Rev. W. S. Simpson; 'Pottery from Cirencester,' Mr. E. Roberts.
Tues. Royal Academy, 8.—'Architecture,' Mr. Scott.

FINE ARTS

FINE-ART GOSSIP.

THE Royal Academy Exhibition of this year is likely to be marked by the appearance of one of our best known painters in water colours in a new character. Mr. Birket Foster is now in the far west of Cornwall, and earnestly occupied in preparing a landscape of considerable size, in oil, of a coast-scene. A second picture of similar character, and wrought in like method to the above, is already far advanced.

Mr. Nicol has in hand, and will probably contribute to the next Royal Academy Exhibition, a picture representing a dispute about the boundaries of a farm between two tenants of diverse ages and characters. The scene is in the interior of a lawyer's office, where the farmers have met their respective legal advisers. A map of the estate lies on a table before the company; one of the disputants states his opinions and claims in an impulsive and determined manner. This is a younger man than his antagonist, who, knowing his age ensures him against the chances of a resort to physical force and single combat, takes the matter coolly, watching the actions and temper of the former. The scene is further illustrated by the usual appurtenances of a lawyer's office.

Mr. Orchardson is preparing a picture representing an assembly of courtiers and artists in the ante-room of a royal chamber. Here are gathered statesmen, soldiers, officers of state, a poet, goldsmith, &c.

We are delighted to learn that, thanks to the discrimination and energy of the Librarian, the Royal Academy is likely to acquire for its so-called "Library"—a miserable collection of books—something like an entire copy (!), not a collection of specimens in various states, like that which the British Museum has recently purchased, of the greatest series of works by its greatest member; that is to say, Mr. Hart has been empowered to spend money enough for the purchase of a set of prints to the 'Liber Studiorum' of Turner. Of this work, notwithstanding its extraordinary merits and importance second to none, this "Library" has hitherto not possessed even a seventy-second part, i.e. not a single print, although prints have often been sold for a few shillings.

The Fifty-fourth Annual Report of the Artists' General Benevolent Institution expresses the regret of the officers of the society on account of the death of the late Honorary Secretary, Mr. H. W. Phillips, who was first elected a Director in 1844 and Hon. Sec. in 1854. The accounts of the year afford renewed proofs of the prosperity of the Institution. The income amounted to 1,051*l.* 8*s.* 8*d.*, of which 749*l.* was subscribed at the annual dinner. Two legacies have been received: one from the late Felix Slade, Esq., of 100*l.*; the other, of 52*l.* 1*s.* 6*d.*, from the late R. G. Marner, Esq. Eighty-one applicants have been relieved during 1868 with the sum of 1,432*l.* Among the cases relieved are those of an historical painter, aged 43, whose works are distinguished, but who, from his own and his wife's long illness, is in deep distress; the widow of a well-known water-colour artist, formerly in affluent circumstances, now, with six young children, totally unprovided for; the widow of a sculptor, whose husband died suddenly of small-pox, leaving her without provision. Besides these there are a miniature painter, an architectural engraver, the widow of a second historical painter, a landscape painter, who is paralyzed, the widow of an engraver, and, with others, an architect. At the last meeting Sir F. Grant was re-elected President, and Mr. J. E. Millais Honorary Secretary, of the Institution. The Annual Festival will take place on the 8th of May, at Willis's Rooms.

Messrs. Christie, Manson & Woods sold on Saturday last the following pictures: Mr. J. B. Burgess, The Spanish Fan-seller, 210*l.* (Hicks); P. Nasmyth, A Landscape, with Figures, 134*l.* (Radcliffe); W. Collins, Shrimpers, near Folkestone, 325*l.* (Pendleton); Mr. T. Creswick, A Landscape, a Stream and Bridge, leading to a Village Church, 137*l.* (Vokins); W. Müller,

Hampstead Heath, 194*l.* (Agnew); The Good Samaritan, 273*l.* (Levy); Interior of the Bazaar, Girgeh, Upper Egypt, 225*l.* (Bartlett).—Mr. T. S. Cooper, Waiting for the Ferry, 194*l.* (Annot).—Mr. J. C. Hook, Viola disguised as a Page, 115*l.* (Armstrong), 1852.—Mr. E. W. Cooke, Riva degli Schiavoni, Venice, 267*l.* (same).—Mr. F. D. Hardy, "Try dese Pair!" 252*l.* (Bourne).—A. L. Egg, Launce's Substitute for Proteus's Dog, 630*l.* (Agnew).—Mr. J. Stirling, "Counsel," R.A. 1862, 105*l.* (Tooth).—Mr. H. Wallis, The Death of Chatterton, engraved, 430*l.* (Armstrong).—Mr. E. Hayes, The Yawning Deep, 105*l.* (Bourne).—Mr. R. Ansdell, The Tinker's Common, 178*l.* (same).—Mr. Linnell, Hampstead Heath, 178*l.* (Vokins).—Mr. J. B. Pyne, The Vales of Ennerdale and Buttermere, 168*l.* (Johnson).—Mr. J. C. Horsley, The Baron's Hall, 94*l.* (Rantow).—Two Pictures by G. Morland, illustrating 'Clarissa Harlowe,' sold for 19 guineas each (Cox).—Fuseli's Britomart rescuing Amoret, 10*l.* (Gladstone).—Mr. J. E. Millais, Christ and his Disciples, 19 guineas (Permain).—Gainsborough, Portrait of Miss Anne Ford (Mrs. P. Thicknesse), 421*l.* (Richards).—Mr. J. Israels, The Drowned Fisherman, 158*l.* (Tooth).—W. Müller, A Sandy Lane, near Whitechurch, 173*l.* (Agnew).

The following is a list of the prices obtained on Monday last in Paris at the sale of a portion of Old Masters' pictures of the Delessert Collection. It will be seen that it comprised several famous works. Pynacker, Landscape, 130*l.*—Van Tol, A Young Woman making Lace, 216*l.*—Vandyke, Portrait of Michel le Blon, agent from the Queen of Sweden to the English Court, 651*l.*—Van der Heyden, Great Square of a Dutch Town, 1,680*l.*; Capture of a Dutch Town, figures by A. Vandevelde, 693*l.*; A Dutch Canal, 336*l.*—J. B. Greuze, An Infant in a Cradle, from the Fesch Collection, 424*l.*; Portrait of Wille, engraver, 1,218*l.*—L. Backhuysen, Sea Piece, stormy effect, 764*l.*; Sea Piece, with fishing-boats, 147*l.*—Sea-piece, The State Visit, 378*l.*—Raphael, The Virgin and Infant Christ, called 'La Vierge de la Maison d'Orléans,' 6,300*l.* This small picture has been engraved with the Crozat collection, plate 24,—in the 'Galerie du Palais-Royal,' while it was in the possession of the Duc d'Orléans, plate 8,—by Landon, plate 146,—and, in 1838, by Forster. The last is a fine plate of the same size as the original, which measures 29 centimetres by 21. The history of this picture, as it has passed from hand to hand within the last century, is curious. In 1763 it formed part of the Crozat collection; next in those of M. Passart and l'Abbe Decamps, the latter of whom sold it to the Duc d'Orléans. In 1790 the Duke, it is said, lost it at the gambling-table, or rather, with all the other Italian pictures belonging to the Regent, it seems to have been sold to M. Walkiers, of Brussels, in which case the price might have discharged a gaming debt. It next passed to the collection of M. Laborde de Méreville. In 1799 it was bought by M. Hibbert, at whose sale, about 1828, M. Nieuwenhuys bought it for 200 guineas. The latter sold it to Lord Vernon, at whose sale he acquired it again for 300 guineas; and at M. Nieuwenhuys' sale it was bought in at 500*l.*; and he sold it afterwards to M. de La Haute, who exchanged it to Rossini, the musical composer, who sold it to M. Aguado, from whom M. Delessert purchased it. A. Cuyp, Cows in a Landscape, 3,864*l.*—Hobbema, A Forest, 1,680*l.*—G. Dow, An Old Woman at a Window, 315*l.*—Wouverman, 1,138*l.*; The Halt, 546*l.*—J. van Ostade, Landscape in Holland, Winter, 546*l.*—P. Potter, A Pasture, 420*l.*—G. Metz, 352*l.*—W. Van de Velde, A Calm, 525*l.*; Sea-piece, 609*l.*—A. Verboom, Landscape, 302*l.*—N. Berchem, A Public Square in Italy, 180*l.*; Meeting of Huntsmen, 155*l.*; Landscape, a Ford, 462*l.*; Landscape, Evening, 103*l.*—Hobbema, Landscape, with a Waterfall, sun setting, 428*l.*—Rembrandt, Portrait of a Man, 210*l.* M. C. Blanc has devoted two elaborate and learned articles to the old and modern pictures in this collection. These articles appeared in the numbers for February and the current month of the *Gazette des Beaux-Arts*, which contains engravings from several of the paintings.

MUSIC AND THE DRAMA

ST. JAMES'S HALL.—THE ORATORIO CONCERTS.—TUESDAY, March 23. Handel's MESSIAH. Madame Lemmens-Sherrington, Miss Annie Sinclair, Miss Julia Elton, Mr. Sims Reeves, and Herr Carl Stepan. Band and Chorus of 350 Performers. Conductor, Mr. Joseph Barnby. Doors open at seven, commences at eight.—Stalls, 12*l.* 6*d.*; Reserved Area (numbered rows), 5*s.*; Reserved Balcony (numbered rows), 5*s.*; Balcony, 3*s.*; Area, 2*s.*; Admission, 1*s.*—Tickets at Novello, Ever & Co., 1, Berners Street, W., and 35, Poultry, E.C.; the principal Music-sellers; and Austin's Ticket-office, St. James's Hall.

MOZART'S 'DON JUAN,' SCHWERIN.

March 9, 1869.

THE *Athenæum*, I think, has already announced the intention of the Baron Alfred von Wolzogen to present, in his double capacity of theatre-director and man of letters, a revised, completed, and corrected edition of Mozart's 'Don Juan,' with a new text, less flagrantly silly and vulgar than the German translation of D'Aponte's rhymes. That persons who have the audacity to bring common sense, artistic reverence and literary accomplishment to the restoration of the masterpieces with which the world has been enriched by Genius, must expect the wrath of the stupid, the supine and the self-interested, is a melancholy fact. How have we heard in years past Mr. Macready abused because he swept away from Shakspeare's plays the Cibber-trash of arrangement and alteration to which even glorious John Kemble and his more glorious sister, Mrs. Siddons, had submitted! What a storm of abuse was loosed by the would-be-sapient in France against Mendelssohn, because in his presidency over Beethoven's c minor Symphony he adopted the press-correction in Beethoven's original score, which removed an excrescence of two bars from the *scherzo*,—notified as such by the great man himself! It was just that very press-blunder (and no meaner lover of Beethoven than M. Berlioz maintained the astounding fact) which was a master-stroke of fancy and genius! Illustration after illustration of such a patent fact as the one stated crowd on the memory. Not to be tedious, however, let the fact be recorded, that the wicked Baron has dared the feat, lives to tell the tale, and to count a success quite as eminent as could have been expected by such a shameless and aristocratic malefactor. His text will shortly be published, and the music *literatim* from the original manuscript, which is in the possession of Madame Viardot. Of course, the many,

—who are convinced against their will, will remain

—of the old opinion still.

The few, however, who hold their minds open, and can bear to be proved in the wrong, cannot but feel the obligation due to a labour of love and truth such as is here announced. As regards the new German words, German audiences must decide on their value; and German audiences, be it marked, are at once more critical, more accomplished and more patient than any to be gathered in Italy, France or England.

H. F. C.

THE OPERA.—Messrs. Gye and Mapleson have published their scheme, from which it appears that the two companies will actually perform at the same theatre. Judging from the prospectus only, we might almost venture to say that Covent Garden had absorbed the *personnel* of Her Majesty's Theatre. The announcement differs, indeed, so little from those which Mr. Gye has been in the habit of issuing, that it reads as though he had simply engaged some members of his rival's *troupe*. The theatre, the nights of performance, the prices, the orchestra and the stage-manager, are all the same as usual. There has been no change, we understand, either in the constitution of the band or in the terms on which they have been engaged. All the members of the orchestra have, with three exceptions, as we are informed, renewed their engagement. Nor is there any truth, apparently, in the report that the theatre is to be open every evening. There are to be four performances a week, as in former seasons. Signor Arditì is announced as one of the conductors, and Mr. Carrodus as leader of the orchestra, from which we conclude that M. Sainon has followed the example of Mr. Costa in declining an engagement. The chorus is

to be selected from those of the two theatres. We should have preferred to hear that all the fresh voices collected by Mr. Mapleson had been secured, though the long practice of the Covent Garden choristers may doubtless facilitate rehearsal. Mr. Harris, the best of all stage-managers, retains his post. The list of ladies is remarkably strong. It includes Mesdames Patti, Nilsson and Ilma de Murska for *soprani fuggiti*, Lucca and Tietjens for dramatic singers, Grossi and Scalchi for *contralti*, Vanzini and Sinico for *comprinarie*. The tenors include Signori Mongini, Naudin, Tamberlik, who has not been here for three years, and Corsi, quite unknown in England. In baritones the company is as strong as in trebles; Mr. Santley (the most accomplished of all), Signor Graziani and Signor Cotogni being engaged. Signori Bagaziolo, Tagliacoco, Ciampi, Polonini and Poli make up the tale of buffo and bass singers. This list is a goodly one, but from it we miss two names, Trebelli and Mario, we can ill spare. Middle. Grossi and Middle. Scalchi both have superb and genuine *contralto* voices, but neither altogether replaces the highly-trained *mezzo-soprano* of Madame Trebelli. We observe that Signor Corsi is put down for the *tenore leggero* parts—such, for instance, as *Almaviva*. Without prejudice to a stranger, we may say that he must be better than most new-comers if he is to make us forget Signor Mario. A long list of operas is published, into the cast of each of which the greatest possible number of popular names is inserted. But experience warns us that such brilliant combinations necessarily prove fallacious, even when made in the best faith. Two singers are several times announced for the same character, and in two instances as many as three. The question will be which of the three shall first play *Margherita* and *Lucia*, and will the others consent to follow suit? Meanwhile, we may note the result of a coalition in the utter absence of novelty. It is stated, it is true, that "negotiations are in progress" for the performance of M. Ambroise Thomas's 'Hamlet,' but it is rare indeed for a prospectus to be issued in which not one revival is promised. Nor is 'Medea,' nor 'Iphigenia,' nor 'Il Seraglio,' the three revivals which have brought Mr. Mapleson most credit, even announced. If this be the effect of monopoly, music, as an art, must gain by free trade.

CONCERTS.—There was so much of good in last week's performance of 'St. Paul' as to make one regret that a little more pains had not been bestowed to make it very much better. The delicate precision with which the opening of the graphic chorus "Is this he" was sung proved the possibility of obtaining refinement even from the largest choir. Moreover, it cannot be questioned that the volume of tone produced by the Sacred Harmonic Society emphasizes the solemn majesty of the chorales which Mendelssohn chose with so much discretion and orchestrated with such skill. But no amount of effect obtained by mere power could atone for the coarseness which distorted the grace of the invocation to 'Paul and Barnabas,' the most flattering and propitiating piece of music ever written. The fine band was also much coarser than it should be. The singers were Madame Rudersdorf, Madame Sainon, and Mr. Perren, who undertook the tenor part at short notice, and who again illustrated the familiarity of English singers with oratorio. Herr Wallenreiter, who sang all the important bass music, made his *début* in Exeter Hall. He is a careful artist, but he brings back to mind an old *Punch* cartoon, published when a certain noble lord was first "sent for" by the Queen. We may borrow the words put into Her Majesty's mouth, and say: We are afraid he is not strong enough for the place.

Tempting as it may have been to anticipate the Philharmonic Society, and to be the first to bring out another work of Mendelssohn "for the first time in England," the Crystal Palace directors would have done well to postpone for a few weeks the Overture to 'The Wedding of Canacho,' played last Saturday. They have announced that the "ballet music and some of the vocal numbers" will be brought forward at a future concert of the present series. The Overture will then be repeated,

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and a fair idea of the work may be obtained. To say the truth, the Overture is unworthy of Mendelssohn—unworthy of him even at the age at which it was written. Looked upon as the production of an ordinary youth at sixteen it is a marvel of vivacity and fire. But looked upon as the result of the genius that at about the same age produced the 'Ottet' and the Overture to the 'Midsummer Night's Dream,' it is unworthy. The impulsive Concerto in G minor of the same author was played with more than common mechanical dexterity by Mr. Franklin Taylor, all the scale and other passages being articulated with undeviating accuracy. But his touch was hard and his playing deficient in feeling. The *Glanzpunkt*—to borrow a Teutonic idiom—of the concert again consisted of one of Beethoven's symphonies. The 'Pastoral' was rendered with an amount of light and shade that cannot be too highly praised. It is only at the Crystal Palace that a symphony of Beethoven, or, for that matter, of any other master, can be heard in perfection. The vocal portions of these concerts, however, are not, either in selection or in execution, equal to the instrumental. Mdlle. Carola seems to have learnt nothing since she was last singing—and she then had everything to learn. We are bound to say, however, that her singing was as good as her song. Madame Patey-Whytock has the possibility of a great future before her. Her voice is the best English *contralto* of the day, and she sang the grand air "Lascia ch'io pianga"—trying by reason of the sustained and measured sweep of its phrases—with a quiet dignity that was in strict accordance with the character of the song.

Whatever variety of opinion there may be about the famous Opus 106 as abstract music,—and we cannot look upon the question of the place that Beethoven's latest works will hold in art as definitively settled,—there can be none about the difficulties in the way of its presentment. To bring out distinctly each of the *tre voci* of the fugue, complicated as the final movement is with every possible intricacy, seems at first sight as desperately hopeless a task as to educe order and method out of chaos. The praise extorted by Madame Arabella Goddard from the connoisseurs of Berlin in 1855 is still better deserved now. At last Monday's Popular Concert she overcame all obstacles with amazing ease. It was strange to attempt such a work in the presence of a mixed audience, some two thousand strong; it was stranger still with such a work to keep the attention of such an audience strung to the highest tension. Madame Goddard may have been rash to choose for a second time the Sonata in B flat for her benefit-performance, but the event justified her boldness. She joined Herr Joachim in the 'Kreutzer,' and on the preceding morning performance she played Wolf's 'Ne plus ultra.'

DRURY LANE.—A series of experiments has attended the close of the season at Drury Lane. The most interesting and the most important of these has consisted of the first appearance of Mr. T. C. King, an actor who brings to London a high reputation from the country. Richelieu, chosen by Mr. King for his *début*, is scarcely a good part in which to test an actor. It is one of those parts which, in actors' speech, "play themselves." A man of average intelligence and of moderate powers can scarcely fail to command in it the sympathies of an audience. At the same time, to present adequately the conception of the poet, requires a really great actor. In those points of the character in which Mr. Macready was greatest Mr. King fails. But his impersonation is clever nevertheless, and is sufficient to make his future appearances matters of interest. Lord Lytton has painted Richelieu in colours fairer than those employed by De Vigny or by almost any French writer of reputation. He has represented him, not only as swayed by one noble and over-mastering influence—love for his country—but as capable of tenderness and of banter. But the play is that of a lion; and the foot, even while it is caressing, may rend. This side of the character was admirably presented by Mr. Macready, whose humour was so grim, it terrified while it amused. Mr. King fails adequately to present the ferocity of Richelieu,

whom he depicts as too human and too lovable. In other respects, the representation is good. Richelieu's craft, his courage, and his implicit faith in his own destinies are effectively rendered. There is much nobility in the way in which he sustains himself in his fallen fortunes; and the brightness of his look when his physical powers are weakest is remarkable. Richelieu's weakness is not wholly due to old age. It springs from the workings of a mind which "o'erinform[s] the tenement of clay." In the later acts, when Richelieu sees his fortunes desperate, and places in the hands of the King his resignation, the dignity and pathos of Mr. King's acting were great, and took complete hold upon the audience. Mr. King has a fine presence and a commanding look. His voice is musical, his pronunciation is good, and his attitudes are all well chosen and expressive. It is too early to pronounce upon his intellectual gifts. His histrionic abilities are undoubtedly high. The other parts in the drama were badly sustained. Miss Bessie King played *Julie de Mortemar*. Her face is expressive, but her movements want ease, and her attitudes are over-studied. Mr. Sinclair was wholly unsuited to the part of *De Mauprat*. Mr. McIntyre was as unlike a King as he could be, and Mr. Barrett, in the garments of *Joseph*, was more like Friar John of the Funnel than the Cardinal's "Ame damnée."

On Tuesday Mr. Charles Dillon played *King Lear*—a part in which he is seen to greater advantage than in Macbeth or Iago. Some portions of his interpretation were effective; in the later scenes especially, the pathos was real and telling. Following 'Lear' came a performance of 'The King's Musqueteers,' a play founded on the 'Trois Mousquetaires' of Dumas. In this Mr. Dillon played *D'Artagnan*, portraying fairly the Gascon temperament of the hero. Mr. H. Sinclair was *Athos*. So far as the remaining characters were concerned, the piece, in itself a very poor production, was travestied rather than acted. *Aramis*, in the hands of Mr. Nelson, was a feeble version of Roderigo, and *Portos*, in those of Mr. Barrett, was a clown. The *Queen of France*, as represented by Miss Edith Stuart, was a love-sick girl, who rushed into the embrace of the Duke of Buckingham without a thought for her honour or her dignity. Representations of this class are a discredit to our stage.—On Thursday Mr. King appeared as *Hamlet*.

MUSICAL AND DRAMATIC GOSSIP.

Dr. Sterndale Bennett's 'Woman of Samaria' is to be performed at the Crystal Palace to-day.

The last Popular Concert of the season, for the Director's benefit, is announced for Monday next.

A new drama, by Mr. H. J. Byron, will be produced at the Globe Theatre at Easter.

Mr. Sims Reeves has been singing at Manchester in what is, or used to be, dignified by the name of "English opera." The strictest purist would scarcely object to all sorts of miscellaneous songs being introduced into such an "opera" as 'Guy Mannering.'

In remembrance of the earnest, if misguided, composer who had died in the preceding week, the second part of Hector Berlioz' 'Romeo and Juliet,'—the work in which his strange fantastic genius shows itself in its most characteristic and therefore most interesting phase,—was included in the scheme of last Sunday's Concert Populaire.

Madame Adeline Patti is announced to make her *rentrée* in Paris on the 30th of this month. At her benefit at St. Petersburg she received from her admirers, as we learn from a private letter, a necklace and brooch valued at eighty thousand francs, in addition to hundreds of bouquets imported expressly from Nice and the Riviera. Russia must be a very *payée de Cognac* for singers.

'La Vierge Noire,' by MM. Eugène Nus and Raoul Bravard, produced at the Gaité, is announced as a melo-drama. It employs the old machinery of buried treasures, vaults, prisons into which people enter at will, secret chambers, and the like, and has not a single incident which has not been used in a score of similar pieces. It obtained, however, a moderate success.

The taste for the military drama is so nearly

extinct in Paris, that the genius of Alexandre Dumas cannot revive it. M. Dumas' new spectacle, 'Les Blancs et les Bleus,' produced at the Châtelet, is a complete failure. Its scene is in Strasburg, in 1793. Among the characters introduced are Generals Hoche and Pichegru, Saint-Just, the Goddess of Reason, and, strangest of all, Charles Nodier, from whose 'Souvenirs de Jeunesse' the plot is in part taken. Schneider, the pro-consul, will not spare Clotilde, the rich and lovely daughter of an emigrant, unless she will consent to marry him. She shrinks with horror from his proposals, and is saved by Saint-Just, who, greatly to his own surprise, as we should suppose, finds himself acting as a beneficent *deus ex machina*, rewarding virtue in the person of Clotilde, and sending vice, in the shape of Schneider, to the scaffold. A curious feature in the performance is that the introduction into a drama of republicanism is permitted for the first time under the present government.

'Quinze Jours de Printemps,' a *fantaisie*, in two acts, by M. Amédée de Jallais, has been produced at the Folies Marigny.

M. Boulet is the new manager of the Gaité; M. Koning, the former manager, will be employed as "administrator."

The first and second volumes of a 'Histoire Universelle du Théâtre' have appeared in Paris. M. Alphonse Royer, the author, has devoted fifteen years to this work, which, when completed, will be in five volumes. It recalls the 'Histoire Universelle des Théâtres' which was published towards the close of the last century. The thirteen volumes of this work, which were all that appeared, carried the history of the French stage as far as the sixteenth century, and left that of all other countries untouched. M. Royer has published some sketches of dramatic literature at different epochs, which, it is supposed, will be included in his present work.

M. Mirecourt, whose death was announced in last week's *Athenæum*, was buried at the cost of the Comédie Française.

Mdlle. Céline Montaland, whose engagement by the Pasha of Egypt made her the envied of half the Parisian actresses, has been run over in Cairo, and had a narrow escape of her life.

MISCELLANEA

The Ingoldby Legends.—So many editions of this justly popular work have appeared lately, that I had the curiosity to take one of the stories quite at hap-hazard, and compare it with the original. It chanced to be the 'Jackdaw of Rheims,' which first appeared in vol. 1 of Bentley's *Miscellany*, 1837, page 529, and the editions I compared it with are the illustrated edition, 1866; the carmine edition, 1869; the fcap. 8vo. edition, 1869; the square flat edition, 1869; and the Victoria edition, just published. The Victoria edition is only the square one re-cast from double column into single column. These all agree in punctuation, wording, &c., and all differ from the original in that respect. In the original the tale is called the 'Squire's Story' (omitted in the reprint), 'The Jackdaw of Rheims,' 'A Golden Legend' (omitted). The Latin inscription is the same, except the word "*miserecent*," which in the reprints is "*miserecent*." The original is in nine stanzas, and so are the reprints; but the 8th stanza of the original, where there is a real disconnection, is actually run into the 7th stanza of the reprints as if there were a real connexion; while the 9th stanza, which in the original reads on in unbroken connexion, is in the reprints snapped in the middle to make another stanza, and thus is the connexion improperly broken. In the reprints the lines have been arranged so as to economize space, though often by offending the eye and the sense. Thus the two lines in the original,

One little boy more
A napkin bore,

are in one line,

One little boy more A napkin bore,

in which it is seen that the capitals which properly begin a *separate line* of poetry are stuck in the middle of the line, so that while in the original there are 162 lines, in the reprints there are only 129. The punctuation, capitals, elisions, &c., are considerably altered in the reprints, and almost

invariably for the worse. In the second stanza of the original it is said the Jackdaw kept hopping about

Over comfits and cakes,
And dishes and plates,

which is both sense and rhyme, but the reprints improve (?) it thus:—

Over comfits and cakes, And dishes and plates, which can scarcely be considered such good sense, and certainly is not rhyme. Three lines after the reprints omit the "a" in the line,

With a saucy air.

In the 6th stanza the original has,

He curs'd him living, he curs'd him dying,
which the reprint further improves into

He cursed him in living, he cursed him dying.
And in the 8th stanza, which, as previously noticed, is improperly crammed into the 7th, "When" in the reprint is substituted for "Where" in the original. In the last line, our old friend "Jem Crow" of the original becomes the modern "Jim Crow" in the reprints. Some of these things are comparatively trivial, but others are really important; at any rate, it seems but just to an author that his lines should be carefully presented to the public as he originally intended them to be.

HENRY YOUNG.

Angyre.—Among the mythic persons of the Vedic Hymns, a learned Sanskrit authority refers to "the 'Awful Angyras'—whatever they may be," and describes them as allies and helpers of the god Indra in his wars with other celestial powers. The word may perhaps be considered to have received a solution, hitherto unnoticed, in a French work by a contemporary of Froissart, recently issued. The work bears date 1309. In it the word angel, instead of the modern *ange*, is spelt *angyre*. May not the "Awful Angyras," then, be simply the servants of Indra, his messengers, and the ministers of his power? Such meanings take in different languages varied but analogous forms, as *Angelos*, *Giola*, &c.: all alike being servants or ministers of the Most High. In a Christmas Carol, temp. Henry VII., occurs this line:—

The Fadyr of Hevyn an Aungyle down sent.
Here the usual change of l to r again gives 'us Aungyre.

ELEANORA L. HERVEY.

England.—I beg to suggest to Mr. Hall that the name of Anglia sufficiently distinguished the kingdom of East Anglia from that of Essex, without the prefix east, and that the latter was used to distinguish that Anglia from other Anglian kingdoms; just as Essex was so-called to distinguish it from Sussex, Wessex, and other Saxon states or principalities. Lappenberg in his 'England,' as translated by Mr. Thorpe, says, on the authority of Bede, at page 90, that the Angles possessed in Britain those parts which afterwards formed the kingdoms of East Anglia, Mercia, and Northumbria—including in the latter the country north of the Humber. At p. 76, he says, "It would seem that Bede.....followed in the one account the Kentish narratives, in the other North Anglian authorities. And in a note to which I have lost the reference, if I mistake not, he speaks of *Occidentales Angli*. The references above are in vol. i. Bede and Lappenberg both speak of *Angli Mediterranei*, and Kemble, Cod. Dip. vol. v., quotes two documents, dated respectively 664 and 680, in which the same designation is used in conjunction with, or as an equivalent for the people of Mercia. At first this may appear to militate against the suggestion I have offered as to the origin of the name "Angles," but if the frequent alternation of conquest and independence between Mercia and East Anglia, or between Mercia and North Anglia, be considered, the apparent inconsistency disappears. Perhaps Mr. Hall will explain the origin to which he ascribes the word "Angli," as applied by Tacitus and others to people in Germany. With respect to the use of the name of England, I believe the best authorities are agreed that it dates from Egbert in 800.

DICKEY SAM.

TO CORRESPONDENTS.—Q.—H. T.—E. W.—F. P. R.—S. T. S.—M.—Old Subscriber.—F. A. L.—H. B.—T. J. A.—J. B.—E. L.—A. G.—W. A. L.—received.

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Editorial Communications should be addressed to "The Editor"—Advertisements and Business Letters to "The Publisher"—at the Office, 20, Wellington-street, Strand, London, W.C.
Printed by JAMES HOLMES, at No. 4, Took's-court, Chancery-lane, in the parish of St. Andrew, in the county of Middlesex; and published by JOHN FRANCIS, 20, Wellington-street, in said county.
Publisher, at 20, Wellington-street aforesaid. Agents: for SCOTLAND, Messrs. Bell & Bradfoot, Edinburgh;—for IRELAND, Mr. John Robertson, Dublin.—Saturday, March 20, 1869.